

2004 • 2005







# College of Art and Design College of Media and Communication College of Performing Arts

Undergraduate and Graduate Course Catalog 2004 • 2005

# UARTS



THE UNIVERSITY OF THE ARTS®

320 South Broad Street Philadelphia, PA 19102 1•800•616•ARTS www.uarts.edu The arts have the power to transform society. They play an essential role in ensuring and enhancing the quality of life. The University of the Arts is committed to inspiring, educating and preparing innovative artists and creative leaders for the visual, performing, and media arts of the 21st century.

The University of the Arts is the nation's only university devoted exclusively to education and professional training in design, visual, media, and performing arts. Located in the heart of Philadelphia, The University of the Arts was founded in 1987 through the consolidation of two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts. A third academic unit, the College of Media and Communication, was established in 1996. Offering undergraduate and graduate degrees in communication, crafts, dance, graphic design, industrial and museum exhibition design, fine arts, illustration, media arts, multimedia, museum communication, music, theater, writing, and museum and arts education, the University prepares its students to assume over 150 careers in traditional and emerging arts and related fields.

The University of the Arts 320 South Broad Street Philadelphia, PA 19102

215-717-6000

1-800-616-ARTS

http://www.uarts.edu

CEEB code 2664

Title IV code 003350

### **Nondiscrimination Policy**

The University of the Arts is committed to maintaining an environment in which students, faculty, and staff may pursue academic, artistic, and professional excellence. This environment can be secured only through mutual respect and unconstrained academic and professional interchange among faculty, staff, and students. Under the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, other state and federal laws, and The University of the Arts policy, the faculty, staff, and students of the University are entitled to participate in and obtain the benefits of University programs, activities, and employment without being discriminated against on the basis of their race, creed, color, ethnic background, national origin, gender, age, religion, disability, or sexual orientation.

The University also strictly prohibits any form of retaliation or reprisal against anyone reporting allegations of harassment or discrimination, or cooperating in an investigation of such a report. Such retaliation shall be considered a serious violation of the University's nondiscrimination policy and shall be punishable by discipline up to and including termination, regardless of whether the charge of discrimination is substantiated. However, if an employee, student, or faculty member is found to have intentionally lied about a claim of discrimination, or brought a claim in bad faith, knowing that the allegation of discrimination is false, then that employee, student, or faculty member may be subject to discipline or expulsion.

Examples of prohibited retaliation include: threatening reprisals against the person who complained or cooperated in an investigation; unfairly changing a person's evaluations, assignments, grades, or working conditions; or otherwise continuing any harassment or discrimination against such person.

The University of the Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, gender, religion, national origin, sexual orientation, ethnic background, or disability. Direct inquiries to the Office of the Dean of Students/ADA Coordinator, The University of the Arts, 320 S. Broad Street, Philadelphia, PA 19102; 215-717-6618.

This catalog was updated as of July 2004. The University of the Arts reserves the right to revise any information herein at its discretion and without prior notice.

Trademarked names appear throughout this catalog. Rather than list the names and entities that own the trademarks or insert a trademark symbol with each mention of the trademarked name, the publisher states that it is using the names only for editorial purposes and to the benefit of the trademark owner with no intention of infringing upon that trademark.

The University of the Arts<sup>®</sup> is registered with the U.S. Patent and Trademark Office, Reg. No. 2,341,258. UArts<sup>®</sup> is also registered with the U.S. Patent and Trademark Office, Reg. No. 2,677,865.

# The University of the Arts Contents



4 Academic Calendar 2004-2005

### The University of the Arts

- 7 Mission Statement
- 7 History of The University of the Arts
- 7 Accreditation
- 8 College of Art and Design
- 8 College of Media and Communication
- 8 College of Performing Arts
- 8 Degree Programs
- 9 University Libraries
- 10 Academic Policies and Procedures
- 17 Grading Policies

### Undergraduate Degree Requirements

- 21 Undergraduate Degree Requirements
- 23 Division of Liberal Arts

### College of Art and Design

- 30 College of Art and Design
- 33 Undergraduate Programs
- 34 Minors
- 37 Foundation Program
- 39 Crafts
- 42 Fine Arts
- 44 Printmaking/Book Arts
- 46 Sculpture
- 48 Graphic Design
- 50 Illustration
- 52 Industrial Design
- 54 Media Arts
- 56 Photography
- 57 Film/Digital Video
- 58 Animation
- 60 Art Education
- 62 Art Therapy

- 64 Graduate Programs
- 66 Post-Baccalaureate Options
- 68 Art Education
- 71 Visual Arts
- 73 Book Arts/Printmaking
- 75 Ceramics, Painting, or Sculpture
- 77 Industrial Design
- 79 Museum Studies
- 80 Museum Communication
- 81 Museum Education
- 82 Museum Exhibition Planning and Design
- 83 Graduate Seminars

# College of Media and Communication

- 86 College of Media and Communication
- 87 Minors
- 92 Communication
- 94 Multimedia
- 96 Writing for Film and Television

### College of Performing Arts

- 98 College of Performing Arts
- 99 Minors
- 104 The School of Dance
- 108 Ballet
- 109 Jazz/Theater Dance
- 110 Modern Dance
- 111 Dance Education
- 113 The School of Music
- 119 Instrumental Performance
- 120 Vocal Performance
- 121 Composition
- 127 The School of Music Graduate Programs
- 127 Master of Arts in Teaching Music
- 128 Master of Music in Jazz Studies
- 130 The School of Theater Arts
- 135 Acting
- 136 Applied Theater Arts
- 137 Musical Theater
- 138 Theater Design and Technology

### **Course Descriptions**

- 140 Art Education
- 142 Art Therapy
- 142 Communication
- 145 Crafts
- 150 Dance
- 154 Electronic Media
- 155 Fine Arts
- 156 Master of Fine Arts in

Ceramics, Painting, or Sculpture

- 158 Foundation
- 160 Graphic Design
- 162 Graduate Seminars
- 162 Liberal Arts
- 175 Industrial Design
- 178 Illustration
- 180 Internships
- 181 Multimedia
- 183 Museum Studies
- 186 Music
- 192 Music Education
- 195 Media Arts
- 199 Printmaking/Book Arts
- 203 Painting/Drawing
- 205 Sculpture
- 207 Theater Arts
- 214 Writing for Film and Television

### **General Information**

- 218 Admission
- 225 Tuition and Expenses
- 228 Financial Aid
- 238 Student Services
- 241 General Information
- 242 Code of Conduct
- 244 Student Code
- 250 Academic Computing
- 251 University Guidelines for Responsible Computing
- 252 Continuing Studies Programs
- 253 Administration
- 254 Board of Trustees
- 255 Faculty Index
- 258 Index
- 264 Campus Map

# Academic Calendar 2004-2005

### SUMMER 2004

### Mav

Monday, May 3 Spring 2004 semester classes end

Monday, May 3 and Tuesday, May 4 Registration for Summer I & II Semesters

Tuesday, May 4 thru Friday, May 7 Liberal Arts Examinations

Monday, May 10 thru Friday, May 14 Studio critiques and juries Foundation summer semester begins

Friday, May 14 SPRING 2004 SEMESTER ENDS Final grades due to Registrar by 12 noon Documents for students graduating May 2004 due to Registrar

Saturday, May 15 Student Residences close at 12 noon

Monday, May 17 SUMMER 1 SEMESTER BEGINS Continuing Education Summer 1 Session begins

Thursday, May 20 Awards Ceremony – (morning) Commencement Ceremony – (evening)

Thursday, May 27 CPA/CMAC Academic Review

Friday, May 28 CAD Academic Review

Monday, May 31 Memorial Day - University Closed

### June

Tuesday, June 1 Fall 2004 Application for readmission due

Thursday, June 10 and Friday, June 11 Fall 2004 Registration for Summer Foundation students Summer II Semester Registration

Monday, June 21 CAD Summer MFA program begins

Friday, June 25 SUMMER I SEMESTER ENDS Foundation summer semester ends

Monday, June 28 SUMMER II SEMESTER BEGINS Continuing Education Summer 1 Session ends

Tuesday, June 29 Continuing Education Summer II Session begins

### July

Sunday, July 4 Independence Day - University Closed

Monday, July 5 University closed for observance of Independence Day

Wednesday, July 7 Summer New Student English Placement test

Friday, July 9 Summer I semester grades due to Registrar by 12 noon

Monday, July 12 Summer World of Dance begins Summer Pre-College Institute begins

Wednesday, July 15 Graduation Petitions for August 2004 due to Registrar

### August

Friday, August 6 SUMMER II SEMESTER ENDS Summer World of Dance ends Pre-College Summer Institute ends

Saturday, August 7 Student Residences close at 5 p.m.

Monday, August 9 to Friday, August 13 PIE Continuing Inspiration Session

Thursday, August 12 Continuing Education Summer II Session ends

Friday, August 13 CAD Summer MFA program ends Summer II Semester Grades due to Registrar by 12 noon

Tuesday, August 17 CAD Summer MFA Program grades due to Registrar by 12 noon

Saturday, August 28 New Student English Placement Exam Student Residences open/Move-in

Saturday, August 28 through Tuesday, August 31 New Student Orientation

Monday, August 30 through Tuesday, August 31 New and Readmitted Student Advising/ Registration

### September

Wednesday, September 1 FALL 2004 SEMESTER CLASSES BEGIN

Wednesday, September 1 through Wednesday, September 15 Drop/Add Period/Late Registration

Monday, September 6 Labor Day – (University Closed)

Tuesday, September 7 PIE Fall 2004 Session begins

Friday, September 17 Deans and Directors submit Spring 2005 courses to Registrar

Monday, September 20 Continuing Education Fall 2004 Session begins

### October

Saturday, October 2 Saturday School & Saturday Arts Lab begin

Wednesday, October 6 Students & Faculty follow Monday schedule of classes

Friday, October 15 Last day for removal of Spring 2004 incomplete "I" grades

Monday, October 18 Automatic conversion of "I" to "F" grade

Friday, October 22 Last day to withdraw with a grade of "W"

Monday, October 25 through Friday, November 5 Advising for Spring 2005 Registration

Saturday, October 30 Admission Open House

#### November

Monday, November 1 through Friday, November 5 Advising for Spring 2005 Registration continues

Monday, November 1 Deadline for Readmission Application for Spring 2005 semester

Monday, November 15 Graduation petitions for December 2004 due to Registrar

Monday, November 15 through Friday, November 19 Registration for Spring 2005

Thursday, November 25 Thanksgiving Day – (University Closed)

Thursday, November 25 through Sunday, November 28 Thanksgiving Vacation Student Residences remain open

### December

Friday, December 3 Continuing Education Fall 2004 Session ends

Friday, December 10 Fall 2004 Semester classes end

Saturday, December 11 Saturday School and Saturday Arts Lab end

Monday, December 13 through Friday, December 17 Examinations, critiques, and juries

Thursday, December 16 PIE Fall 2004 Session ends

Friday, December 17
FALL 2004 SEMESTER ENDS
Final Grades due to Registrar by 12 noon
Student Residences close at 5:00 p.m.
Documents for students graduating December
2004 due to Registrar

Saturday, December 18 through Sunday, January 2, 2005 University closed for winter vacation

### SPRING 2005

### January

Saturday, January 1 New Year's Day – (University Closed)

Monday, January 3 Administrative Offices open

Thursday, January 6 CPA/CMAC Academic Review

Friday, January 7 CAD Academic Review

Tuesday, January 11 PIE Spring 2005 Session begins

Thursday, January 13 New Student Advising/Registration Student Residences open 9 a.m.

Thursday, January 13 through Friday, January 14 New student orientation

Monday, January 17 Martin Luther King Day – (University Closed)

Tuesday, January 18 SPRING 2005 SEMESTER CLASSES BEGIN

Tuesday, January 18 through Monday, January 31 Drop/Add Period/Late Registration

Monday, January 24 Continuing Education Spring 2005 Session begins

Monday, January 31 Last day of Drop/Add Period and Late Registration

### February

Friday, February 4 Deans and Directors submit Fall 2005 courses to Registrar

Saturday, February 5 Saturday School and Saturday Arts Lab begin

Tuesday, February 15 Graduation petitions for May 2005 due to Registrar

Friday, February 18 Deans and Directors submit Spring and Summer 1 2006 courses to Registrar

Friday, February 25 Last day for removal of Fall 2004 incomplete "1" grades

Monday, February 28 Automatic conversion of "I" to "F" grades

### March

Friday, March 4 Last day to withdraw with a "W" grade

Monday, March 7 through Sunday, March 13 Spring Break Student Residences remain open

Tuesday, March 8 through Thursday, March 10 Administrative Offices Open

Monday, March 14 Spring 2005 classes resume

Monday, March 14 through Friday, March 18 CAD Freshman major orientation week

Tuesday, March 15 Financial Aid Applications Due

Friday, March 18 CAD Freshman major selections due to Registrar

Monday, March 21 through Friday, April 1 Advising for Fall 2005 Registration

### April

Friday, April 1 Last day of Advising for Fall 2005 Registration

Saturday, April 2 Admission Open House

Monday, April 11 through Friday, April 15 Registration for Fall 2005

Friday, April 15 Continuing Education Spring 2005 Session ends

Saturday, April 16 Saturday School and Saturday Arts Lab end

# Academic Calendar 2004-2005 continued

May

Monday, May 2 Spring 2005 Semester classes end Registration for Summer I and Summer II Semesters

Tuesday, May 3 through Friday, May 6 Liberal Arts Examinations

Monday, May 9 Foundation Summer Semester begins

Monday, May 9 through Friday, May 13 Studio Critiques and Juries

Friday, May 13 SPRING 2005 SEMESTER ENDS Final grades due to Registrar by 12 noon Documents for students graduating May 2005 due to Registrar

Saturday, May 14 Student Residences close at 12 noon

Monday, May 16 PIE Spring 2005 Session ends SUMMER I SEMESTER BEGINS Continuing Education Summer I Session begins

Tuesday, May 17 PIE Summer 1 Session begins

Wednesday, May 18 Awards Ceremony

Wednesday, May 18 Commencement Ceremony

Thursday, May 26 CPA/CMAC Academic Review

Friday, May 27 CAD Academic Review

Monday, May 30 Memorial Day – (University Closed) lune

Wednesday, June 1 Deadline for Readmission Application for Fall 2005 semester

Thursday, June 9 and Friday, June 10 Summer CAD Foundation Registration for Fall 2005

Summer II Semester Registration

Monday, June 20 CAD Summer MFA program begins

Friday, June 24 CAD Foundation Summer Semester ends SUMMER I SEMESTER ENDS

Monday, June 27 SUMMER II SEMESTER BEGINS

Thursday, June 30 Continuing Education Summer 1 Session ends

uly

Saturday, July 2 PIE Summer I Session ends

Monday, July 4 Independence Day – (University Closed)

Tuesday, July 5 Continuing Education Summer II Session begins PIE Summer II Session begins

Friday, July 8 Summer I Semester grades due to Registrar by 12 noon

Monday, July 11 Pre-College Summer Institute begins Summer World of Dance begins

Wednesday, July 13 Summer new student English Placement exam.

Friday, July 15 Graduation petitions for August 2005 due to Registrar August

Friday, August 5 SUMMER II SEMESTER ENDS Continuing Education Summer II Session ends Pre-College Summer Institute ends Summer World of Dance ends

Monday, August 8 through Friday, August 12 PIE Continuing Inspiration Session

Friday, August 12 CAD Summer MFA program ends Summer II Semester grades due to Registrar by 12 noon

Tuesday, August 16 Summer MFA grades due to Registrar by 12 noon

Sunday, August 21 PIE Summer II Session ends Saturday, August 27 through Tuesday, August 30 New student orientation

Saturday, August 27 Student Residences open/move in New student English placement exam

Monday, August 29 and Tuesday, August 30 New and readmitted student Advising/Registration

Wednesday, August 31 FALL 2005 SEMESTER CLASSES BEGIN

# Mission Statement

The University of the Arts is devoted exclusively to education and training in the arts. Within this community of artists the process of learning engages, refines, and articulates all of our creative capabilities. Our institution was among the first to contribute to the formation of an American tradition in arts education. We continue to develop interpreters and innovators who influence our dynamic culture.

### The University's Mission:

To educate and professionally train artists in the visual and performing arts, in design, in media, and in writing;

To grant graduate and undergraduate degrees, diploma's, and certificates in the arts;

To provide educational programs centered in the arts to multiple populations;

To encourage relationships among the arts;

To promote high standards in creativity and scholarship;

To prepare artists who will contribute responsibly to our culture;

To challenge students to think critically, joining knowledge and skill to their individual creative vision:

To anticipate and to cultivate new art forms as they emerge.

The University of the Arts offers instruction across a broad spectrum of artistic disciplines. We serve the community in which we reside, the professions for which we prepare new members and, ultimately, the society whose culture we both sustain and advance.

The University's goal is to direct each student's quest for creative self-expression toward a productive role in society. Our programs develop the student's talent, aesthetic sensibility, conceptual and perceptual acumen, cultural awareness, and professional expertise. The curricula integrate specific knowledge and skills needed for technical mastery of the various arts disciplines with a significant examination of conceptual and humanistic studies.

To this end, the University must gather and retain a distinguished teaching faculty offering a breadth of professional expertise. Their scholarly work and artistic exploration have national and international consequences for the institution. Our educational programs seek to stimulate and influence not only our students but the very disciplines that we teach.

# History of The University of the Arts

The University of the Arts is the largest comprehensive educational institution of its kind in the nation, preparing students for professional careers in design, visual, media, and performing arts, and emerging creative fields.

The University of the Arts has evolved from two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts.

The Philadelphia College of Art was formed in 1876 along with the Philadelphia Museum of Art. Initially known as the Pennsylvania Museum and School of Industrial Art, the institution was established in response to the interest in art and the Centennial Art Exposition. In 1949, the school became known as the Philadelphia Museum School of Art, reflecting the expanded programs that trained artists in many other areas, including the fine arts. The school received accreditation in 1959, and in 1964 separated from the Museum to become the Philadelphia College of Art. Today, the College of Art and Design of The University of the Arts offers curricula in crafts, design, fine arts, media arts, museum communication, museum education, and art education.

The performing arts programs of The University of the Arts date from 1870, when three graduates of the Conservatory of Leipzig opened one of the first European-style conservatories of music in America: the Philadelphia Musical Academy. The Philadelphia Musical Academy became an independent college of music in 1950, granting a Bachelor of Music degree after a four-year course of study, one of only eight such music colleges in the nation at the time. While still offering only a music program, the school changed its name to the Philadelphia College of Performing Arts in 1976, the first such college in Pennsylvania. One year later the former Philadelphia Dance Academy became part of the Philadelphia College of Performing Arts, and in 1983 the School of Theater Arts was created, thus achieving the college's ideal program of studies: dance, music, and theater arts.

In 1985, the Philadelphia College of Art and the Philadelphia College of Performing Arts joined to become the Philadelphia Colleges of the Arts, and in 1987. The University of the Arts was inaugurated. In the fall of 1996, the University created a new academic unit, the College of Media and Communication, which emphasizes the integration of art, technology, and communication. The first two BFA degree programs offered by this new college were Writing for Film and Television, and Multimedia; the third, a BS degree program in Communication, began in September 1999.

# **Accreditation**

The University of the Arts is authorized by the Commonwealth of Pennsylvania to grant degrees in the visual, performing, and related arts, and is accredited by the Middle States Association of Colleges and Schools (Commission on Higher Education, Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104; telephone: 215-662-5606). The College of Art and Design is also an accredited institutional member of the National Association of the Schools of Art and Design, and the Industrial Designers' Society of America. The School of Music is also accredited by the National Association of Schools of Music.

# College of Art and Design

The College of Art and Design offers the Bachelor of Fine Arts degree in Animation, Crafts, Film/Animation, Film/Digital Video, Graphic Design, Illustration, Painting and Drawing, Photography, Printmaking/Book Arts, and Sculpture. A major in Industrial Design leads to the Bachelor of Science degree. Crafts offers a post-bac-calaureate certificate program. Art Education offers a post-bac-calaureate pre-certification program.

At the graduate level are programs leading to the degrees of Master of Arts in Art Education, Master of Arts in Museum Communication, Master of Arts in Museum Education, Master of Industrial Design, Master of Arts in Teaching in Visual Arts, Master of Fine Arts in Book Arts/Printmaking, Master of Fine Arts in Museum Exhibition Planning and Design, and a low-residency summer Master of Fine Arts in Ceramics, Sculpture, or Painting. Teaching certification is offered on a non-degree basis, either independently or in conjunction with an undergraduate degree in the College of Art and Design. Concentrations in Art Therapy and Digital Fine Arts are offered, as well as seven minors.

# College of Media and Communication

The College of Media and Communication offers three degree programs. The department of Communication offers a Bachelor of Science in Communication with concentrations in Advertising, Digital Journalism, and Documentary Production. The department of Multimedia offers a Bachelor of Fine Arts in Multimedia and a minor in Information Architecture. The department of Writing for Film and Television offers a Bachelor of Fine Arts in Writing for Film and Television.

# **College of Performing Arts**

The School of Dance offers Bachelor of Fine Arts degrees in Ballet, Modern, Jazz/Theater Dance, and Dance Education, as well as a two-year Certificate in Dance.

The School of Music offers the Bachelor of Music degree in Jazz Vocal Performance, Instrumental Performance with a jazz/contemporary focus, and Composition. In addition, a four-year Undergraduate Diploma and two-year Certificate in Dance or Music are offered. The School of Music offers minors in E-Music and Music Education.

At the graduate level, the School of Music offers the Master of Arts in Teaching in Music Education and the Master of Music in Jazz Studies.

The School of Theater Arts offers the Bachelor of Fine Arts in Theater Arts, with majors in Acting, Applied Theater Arts, Musical Theater and Theater Design and Technology.

# **Degree Programs**

# Bachelor of Fine Arts (BFA)

Acting Animation Applied Theater Arts Ballet Crafts Dance Education Film/Animation Film/Digital Video Graphic Design Illustration Jazz/Theater Dance Modern Dance Multimedia Musical Theater Painting and Drawing Photography Printmaking/Book Arts Sculpture Theater Design and Technology Writing for Film and Television

# Bachelor of Music (BM)

Jazz Studies : Composition Jazz Studies: Instrumental Performance

Jazz Studies: Vocal Performance

# Bachelor of Science (BS)

Communication Industrial Design

### Post-Baccalaureate Certificate in Crafts

### Post-Baccalaureate Teacher Program (nondegree)

# Master of Fine Arts (MFA)

Book Arts/Printmaking Ceramics Museum Exhibition Planning and Design Painting Sculpture

### Master of Arts (MA)

Art Education
Museum Communication
Museum Education

# Master of Arts in Teaching (MAT)

Music Education Visual Arts

### Master of Industrial Design (MID)

### Master of Music (MM)

Jazz Studies

### Undergraduate Certificate

Dance Music

### Undergraduate Diploma

Music

### Minors

Animation Book Arts Digital Film/Video Documentary Video E-Music E-Publishing Figurative Illustration Film/Digital Video Game Design Information Architecture Multimedia Music Education Narrative Video Photography Screenwriting Strategic Advertising Studio Photography Typography Web Design Web Drama

### Concentrations

Art Therapy
Digital Fine Arts
Pre-Certification in
Art Education

# **University Libraries**

### Carol Graney

cgraney@uarts.edu Director of University Libraries Greenfield Library, 1st floor Anderson Hall 215-717-6281

The University libraries are central to the educational mission of the University, enabling and enriching every student's professional preparation and general education. Through the services the library staff provides, and through the materials it collects or to which it provides access, the University libraries seek to enhance teaching and improve learning, and to educate students in the arts to be successful and productive users of information.

The libraries of The University of the Arts include the following three campus locations:

The Albert M. Greenfield Library, on the first floor and lower level of Anderson Hall (333 South Broad Street), serves as the main library for the campus, containing materials in many formats on art and design, communication, dance, theater, film and television, multimedia, liberal arts, and other general subjects. The Greenfield Library also houses the libraries' administrative offices and technical services operation, as well as the library's Picture File. University Archives, and the library's Special Collections, with particular strengths in book arts and textiles.

The Music Library, on the third floor of the Merriam Theater Building (250 South Broad Street), is a specialized library serving academic programs and interests in music. Its holdings and services are also important for students and faculty studying or needing information about dance, musical theater, and other areas related to music. The Music Library contains listening facilities for recorded sound in addition to general reading areas and a music education resource area.

The Visual Resources Collection, on the mezzanine of Anderson Hall, houses a large collection of 35mm slides relating to subjects of interest to all University visual and performing arts programs and Liberal Arts courses. Light tables and slide carousels may be used for viewing the library's and one's own slides.

The total holdings of the libraries are more than 108,000 books and bound periodicals, 16,000 music scores, 133,000 mounted and encapsulated pictures, 175,000 slides, and 19,000 items of recorded music in LP and CD formats. The library also has a growing collection of audiovisual materials in videocassette, DVD, and multimedia formats. Listening and viewing facilities, Internet/World Wide Web access, and photocopiers are available in addition to general reading facilities.

Information about the libraries' collections is available through an online catalog that is accessible from computers in the Greenfield and Music Libraries, the Visual Resources Collection or via the World Wide Web. Records for library materials can be searched by author, title, keyword, subject, and call number. Once a record is found, information including its shelf location and whether or not it is available for circulation is displayed. Traditional card catalogs are also maintained for some specialized collections, which have not yet been added to the automated system. Other electronic reference tools are also available, including online and CD-ROM periodical indexes, databases, and encyclopedias.

Reference assistance and course reserves are available at each University library location. The libraries provide other information services such as interlibrary loan, class instruction in research techniques and library use, and advanced electronic research capabilities including discounted online database searching for students. The library maintains reciprocal use arrangements with other nearby academic libraries.

Albert M. Greenfield Library 215-717-6280

Music Library 215-717-6292

Visual Resources Collection 215-717-6290

University Libraries' Web site http://library.uarts.edu

# Academic Policies and Procedures

### Lynn Powell Dougherty

ldougherty@uarts.edu Registrar Office of the Registrar Second Floor, Dorrance Hamilton Hall 215-717-6420 215-717-6417 (Fax)

Office of Registrar email: registrar@uarts.edu

The policies stated herein apply to all matriculated UArts undergraduate and graduate students unless otherwise noted.

The Office of the Registrar maintains all records and files relating to the students' academic life at the University. Students who are formally admitted to the University, have paid all applicable tuition and fees, and have a program of courses approved by the required advisor(s) are allowed to register. All students are advised to obtain a copy of their curriculum requirements as soon as possible after admission to the University and to check them against their transcripts after each term. Student copies of the transcript are available upon request. Please note that course and program transactions and changes become official only when properly processed through the Office of the Registrar.

The Office of the Registrar maintains the official academic record for each student and is responsible for certification of completion of requirements for graduation.

### Transcript Request Procedures

Students may request a transcript by completing a transcript request form (available in the Office of the Registrar) or providing the following information:

- Name under which the student attended the University or any predecessor institutions
- Current address and telephone number
- Social security number
- · Date of birth
- · Last date of attendance
- Major/Degree program
- Address where transcript is to be sent
- Signature Transcripts will not be released without the original signature of the requesting student

#### Fees:

Currently enrolled students can obtain an unofficial "student" copy of their transcript from the Office of the Registrar at no charge. Official transcripts are subject to the following fees:

- There is a \$5.00 fee for each transcript that is requested. Checks should be made payable to The University of the Arts.
   Transcripts are mailed via U.S. Mail, normally within three to five business days.
- Faxed requests will be subject to a \$10 fee, processed within three to five business days, and sent via U.S. Mail. Faxed requests must include a credit card number, expiration date, and an authorizing signature. The University accepts Visa or Mastercard payments.
- Emergency service requested via fax or U.S. mail is available for a \$12 fee. Transcripts will be processed within one day of receipt of request and sent out via U.S. Mail. This service is not

- available for the requests to the Continuing Education Program or Professional Institute for Educators.
- FedEx service is available for distribution only in the U.S. and incurs a \$30 fee. The transcript request will be processed within one day and sent via FedEx overnight service. This service is not available for requests to the Continuing Education Program or Professional Institute for Educators.
- International service is available for a \$40 fee. The transcript request will be processed within one day and sent via DHL. This service is not available for requests to the Continuing Education Program or Professional Institute for Educators.
- Transcripts will not be processed if there is a financial hold on the account of the student. Please allow three to five working days to complete requests.

Mail requests to:
Office of the Registrar
The University of the Arts
320 S. Broad Street
Philadelphia, PA 19102
Attention: Transcript Requests
or
Fax requests to:
Office of the Registrar
The University of the Arts
Attention: Transcript Requests
215-717-6417

# Family Educational Rights and Privacy Act (FERPA)

(Please also see "Access to Student Records" in the Student Code located in the rear of this catalog.) The Family Educational Rights and Privacy Act (FERPA) of 1974 affords students certain rights with respect to their educational records. They are:

- The right to inspect and review the student's education records within 45 days of the day The University of the Arts receives a request for access.
- The right to submit to the registrar, dean, head of the academic department, or other appropriate officials, written requests that identify the record(s) they wish to inspect. The University official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the University official to whom the request was submitted, that official shall advise the student of the correct official to whom it should be addressed.
- The right to request the amendment of the student's education records that the student believes is inaccurate or misleading.
- Students may ask the University to amend a record that they
  believe is inaccurate and misleading. They should write to the
  University official responsible for the record, clearly identify the
  part of the record they want changed, and specify why it is inaccurate or misleading.
- If the University decides not to amend the record as requested by the student, the University will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
- The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.
   One exception, which permits disclosure without consent, is

disclosure to school officials with legitimate educational interests. A school official is a person employed by the University in an administrative, supervisory, academic, or research or support staff position (including law enforcement unit personnel and health staff); or a person or company with whom the University has contracted (such as an attorney, auditor, or collection agent).

A school official has a legitimate educational interest if the official needs to review an educational record in order to fulfill

his or her professional responsibility.

 The right to file a complaint with the U.S. Department of Education concerning alleged failures by the University to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office U.S. Department of Education 400 Maryland Avenue, S.W. Washington, D.C.

Directory Information – The University of the Arts has determined that the following information will be considered "directory information" and may release it without prior consent from the student:

Name
Address
Telephone listing
Email address
Date and place of birth
Major field of study
Participation in officially recognized activities
Dates of attendance
Enrollment status
Degrees and awards received
Last institution attended

In accordance with the Family Educational Rights and Privacy Act of 1974, students may request to have this information withheld from public information. Students must file this request within the first three weeks of the semester.

### Verification of Enrollment

Students often need to send additional information concerning their enrollment to insurance companies, loan services, scholarship programs, and other outside parties. Any request for verification of enrollment beyond the directory information listed above must be made in writing and signed by the student wishing to release the information. The request for verification must state exactly which information the student wants released and who is authorized to receive it. There is no fee for this service. The Office of the Registrar will verify enrollment for a future semester only after the student has registered in classes and has been cleared by the Student Billing Office. Normal service for other verifications of enrollment is three to five working days from the time the request is received.

# Academic Advising and Student Responsibility

Each student is responsible for observing all regulations in the catalog that may affect academic progress, financial obligations, relationships with University authorities, transferability of credits, acceptance of credits for graduation, and eligibility to graduate.

Academic advising at the University is designed to assist students in directing and completing their degree programs by providing guidance through contact with informed advisors and information in various publications. Students are expected to refer to this catalog and course bulletins for information on policies, procedures, and deadlines. Students in doubt about any College or University regulation should seek advice from their academic advisor or the Office of the Registrar.

In preparing for registration, students consult with their faculty advisors, who help them assemble schedules for the semester and who give final approval to all course selections. Students entering the final year of the degree program are urged to consult with the Registrar to ensure that all major requirements will be completed on schedule for graduation. Meeting requirements for graduation is ultimately the student's responsibility. Each student is responsible for knowing the specific requirements of his/her particular degree program and for tracking his/her academic progress toward the degree.

### Student Email

Students are responsible for regularly reading and responding to email sent by the University faculty, staff, and administration to the students' UArts email accounts. Each student is assigned an email account upon enrolling, and is responsible for activating their account by the first day of classes of their first semester of attendance. In order to activate the account students must either go to Room 250, Hamilton Hall or contact Network Services at 215-717-6997 or via email at portalsupport@uarts.edu.

Students are also expected to regularly check the MY UArts portal for University-related announcements and notifications. The portal is the primary source for student information, which includes grades, class schedules, transcripts, degree audits, and GPAs.

Please note that information such as this is no longer mailed to students via U.S. mail, except upon request. Access to the portal, including student email, is available in the open computer labs on campus.

### **Change of Address**

It is essential that students keep the Office of the Registrar informed of all current addresses: permanent and billing. Change of Address forms are available in that office. Grades, schedules, and other important information are mailed to the addresses provided by the student.

### **Change of Name**

Students must notify the Office of the Registrar of any change of name (through marriage, divorce, etc.) by bringing to the office an original legal document showing the change, which may be photocopied by the Registrar and kept on file. The Registrar maintains all of the student's records in one place to prevent future confusion with transcript requests, etc.

### Registration

Official registration forms must be filed in order for the student to attend class. Students are responsible for:

- Knowing regulations regarding withdrawals, refund deadlines, program changes, and academic policy.
- Registering each semester in accord with the posted schedule (see Academic Calendar). Failure to register will result in a late registration fee (see below). A student is not officially registered until Finance Office clearance has been obtained.
- Completing any prerequisites required for enrollment in a course. Failure to complete prerequisites may result in cancellation of registration in the course requiring the prerequisite.
- Meeting any financial or academic criteria that have caused a hold to be placed on a student's record.

### Place Holders

During registration some students have trouble finding courses that fit in their schedules. As a result, they may not be able to register for the 12-credit minimum necessary to maintain full-time status. In order to allow such students to pick up a course(s) during the Drop/Add period and thereby maintain their full time status for Financial Aid purposes, a "place holder" is added to the student's registration. It is presumed that the student will find an additional course during the Drop/Add period. Prior to the beginning of the Drop/Add period, each student who has a place holder will be reminded, via mail, to register for the additional course(s). If the student does not register for additional coursework by the end of Drop/Add, the place holder will be deleted. At that time, a list of non-full-time students in this status will be generated for the Finance and Financial Aid Offices for review. This may cause changes in status of the financial aid award and student bill. Under no circumstances will a place holder remain on the registration form after the Drop/Add period ends.

### Late Registration

A late-registration fee of \$35 will be charged to any student who has not completed registration by the first day of term. Late registration may jeopardize a student's chance of obtaining his/her desired course schedule.

### Matriculated Students

Matriculated students are those who have applied, been accepted, and enrolled in a degree program at The University of the Arts during the semester for which they were admitted. Course credits completed prior to matriculation at the University will not necessarily be accepted into the degree programs. In no case will more than six credits taken as a non-matriculated student at The University of the Arts be accepted into the degree program. Students seeking degrees may enroll for part-time or full-time study.

### Non-Matriculated Students

A student who takes classes in a major department but is not enrolled in a degree program at The University of the Arts and has not submitted an application to the Office of Admission qualifies as a non-matriculated student.

Non-matriculated status provides opportunity to study with a specific professor, or pursue additional college-level instruction for those who already hold a bachelor's degree.

Non-matriculated students may enroll for a maximum of 11.5 credits per semester and may not audit any classes.

Students who subsequently enroll in a University of the Arts degree program may apply a maximum of six credits taken as a non-matriculated student to their degree at the discretion of the department director/chair. Non-matriculating students who are simultaneously enrolled or have plans to enroll at another institution may transfer credits to that institution if they have received prior approval in writing from that institution.

To enroll as a non-matriculated student, please contact the Office of the Registrar. Non-matriculated students must request permission from the department chairperson or director for each course in which they wish to enroll. Please be advised that there are no payment plans or financial aid opportunities for non-matriculated students, and access is dependent upon the availability of space in their desired program. Non-matriculated students are otherwise governed by all the rules and regulations that apply to matriculated students, including submission of proof of high school graduation prior to enrollment.

### Full-Time Credit Load/Overloads

Full-time undergraduate students are defined as those who are enrolled in at least 12 credits a semester. Students wishing to take more than 18 credits in a semester must obtain permission from the dean of their college. Factors such as grade-point average and progress in meeting degree requirements will be considered in giving permission for an overload. Excess credits are subject to additional charges at the standard credit rate. Registration as Audit or Pass/Fail is counted the same as all other academic credit for the purpose of determining tuition.

Graduate students are considered full-time if enrolled in at least nine credits per term.

International students must maintain full-time status.

#### Student Classification

A student's class status is determined by the number of credits earned, regardless of the number of semesters of enrollment or the student's standing in his or her major program. Class status is a factor in determining financial aid eligibility and is one indicator of academic progress. Class standing is also used to prioritize scheduling during registration.

Undergraduate class status is determined as follows:

U1 up to 29.5 credits

U2 30 - 59.5 credits U3 60 - 89.5 credits

U4 90 - 123 credits

U5 more than 123 credits

Graduate status is determined as follows:

G1 up to 17.5 credits

G2 18 or more credits

### Transfer of Credit

Students may receive credit for courses taken at other regionally accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. A minimum grade of "C" in a course is required for consideration for transfer credit. Only credits are transferable, not grades.

Candidates are given a preliminary transfer credit evaluation at the time of admission; final award of transfer credit and placement level are subject to receipt of final official transcripts and verification by the registrar at the time of enrollment.

### Credit from Nonaccredited Institutions

Based on the applicant's portfolio or audition, credit may be awarded at the time of admission by the department chairperson/ director of the intended major. The maximum number of credits awarded may not exceed the number of credits earned at the non-accredited institution (as adjusted to conform with the University's credit evaluation policies). These credits may be assigned to fulfill specific requirements of The University of the Arts degree as agreed upon by the department chair/director and the Registrar.

### Credit by Portfolio/Audition

A maximum of 18 credits may be granted to applicants by portfolio review or audition for artistic experience independent of any coursework. Credit by portfolio or audition is granted only for work done prior to matriculation at The University of the Arts.

- Academic standing and course credit based on portfolio review are determined by the appropriate department chairperson/director during the admission process. This portfolio work cannot have been part of the assigned work for a secondary or post-secondary course.
- Audition credit requires the approval of the Audition Committee and the school director. Academic standing and course credit based on the audition are determined during the admission process.

### **Graduate Double Degree Policies**

Graduate students already enrolled in a master's degree program at The University of the Arts may apply to simultaneously pursue a second master's degree. A second degree may be added only after the successful completion of at least one semester of graduate study, with a grade-point average of at least 3.0. Students interested in this option must be aware that pursuing two degrees will likely require additional time to complete and requires intensive advising and coordination of requirements.

Students interested in this option must request, in writing, that the Registrar forward a copy of their transcript and official file to the director of the program to which they are seeking admission. The student may be required to submit materials to the second program for portfolio review, and additional letters of reference. The director of each graduate program is responsible for coordinating any required portfolio review. Portfolio requirements are listed on the Graduate Application or may be obtained directly from the graduate director or coordinator. Final acceptance into a double degree program must be approved by the Director of Graduate Programs.

#### Additional Policies

- A student who has completed one degree and wishes to matriculate in another does so by applying to the new program through the Office of Admission.
- A student may be awarded a particular degree from the University only once; i.e., once the student has earned an MA, he or she may not be awarded another MA.
- 3. A student may not receive two different master's degrees from the same program; i.e., he or she cannot pursue both the MA in Art Education and MAT in Visual Arts.
- 4. A student may earn up to two master's degrees at the University, either simultaneously or sequentially.
- 5. If a student is approved for a double degree, and six credits are shared between the two programs, the student may transfer a maximum of six additional credits from an accredited institution.
  - 6. Students in the Summer MFA program who wish to pursue a

second graduate degree will be charged the regular graduate tuition rate in the semesters in which they are pursuing two degrees.

### Change of Major/Degree Program/College

Students may request a change of major through the Office of the Registrar. Students are advised to initiate the Change of Major Petition prior to registration for the upcoming semester. The petition requires the approval of the appropriate chairpersons or directors of both the former and the intended new department or school. The student will be required either to present a portfolio or to audition as part of the transfer review process. Please note that acceptance into a new major program within the University may be contingent upon the successful completion of the courses in which the student was enrolled at the time the application to make the change was submitted. Therefore, approval to change majors may be rescinded based on the result of that semester's coursework.

After completion of a change of major, students are advised to review their degree program requirements with their new academic advisor, the department chair or school director, and the dean of the appropriate college.

### **Change in Degree Requirements**

Students who have not completed degree requirements at the end of seven years from the date of initial matriculation may be subject to new degree requirements, which will be determined by the department chairperson and the Office of the Registrar on a case-by-case basis.

### Course Substitutions

Occasionally a student may not be able to enroll in the exact course required for the degree program, or the department may recommend an alternate course to better suit a specific academic goal. In these cases, the student is to request an approval for a course substitution from the department chairperson or program director. The director/chair lists the required course and the approved substitution on the form. After completion the department chairperson or program director submits the form to the Office of the Registrar for processing.

### Schedule Revision - Drop/Add

Beginning with the first week of the semester, students who have obtained Finance Office clearance may revise their schedules without academic penalty until the end of the Drop/Add period. The Drop/Add period takes place during the first 10 days of classes each semester in accordance with the Academic Calendar. Any schedule revision must be approved in writing by the appropriate instructor or department chairperson and advisor. This is accomplished by completing a Drop/Add Form, obtaining the appropriate signatures, and submitting the form to the Registrar's Office for processing.

### Withdrawal from a Course

A student may withdraw from a course with a "W" (Withdrawal) from the last day of the Drop/Add period through the last day of the seventh week of the semester. The withdrawal form must be signed by the course instructor and the student's advisor and submitted to the Office of the Registrar prior to the deadline.

After the end of the seventh week, a "W" is possible only under unusual circumstances such as an accident or severe illness, which must be documented. Permission for an exceptional withdrawal must be given by the instructor and the Dean/Assistant Dean of the college. A student who wishes to withdraw from all classes must initiate an official Withdrawal or Leave of Absence from the University as outlined in this catalog. If a student withdraws from all classes and does not officially withdraw from the University or take a leave of absence, he/she may be administratively withdrawn from the University or dismissed in accordance with Academic Review policies.

### Leave of Absence

There are two types of Leave of Absence, medical and general.

Medical Leave of Absence

This leave is granted to students who wish to apply for a leave due to a medical condition. This leave includes the same privileges as the General Leave in that the student is eligible to register for classes for the semester immediately after the Leave expires, but the student will be required to submit documentation from a health specialist before they can return.

#### General Leave of Absence

This type of leave is granted to students who wish to take time away from school for personal reasons of a non-medical nature.

A student may request a Leave of Absence by obtaining a Leave of Absence Form, available in the Office of the Registrar. Only students in good academic standing may request a Leave of Absence. Undergraduate students who maintain a minimum 2.0 cumulative and semester grade-point average (GPA) are considered to be in good standing. A Leave may be granted for one or two semesters, with approval granted by the Dean of the appropriate college, provided that the student is in good standing. If a student plans to be away for more than two semesters a Leave cannot be granted and the student must withdraw and then apply for readmission at the time they wish to return.

A Leave of Absence for a semester already in progress will not be granted after the seventh week of the semester. If a student wishes to leave and the request is approved, he/she may withdraw from the current semester courses, with the leave taking effect in the current and subsequent semester. In this instance, the student will be subject to the grading, withdrawal periods, and withdrawal refund policies listed elsewhere in this catalog. If a student wishes to initiate a Leave after the seventh week of the semester, the student should, instead, withdraw from the University.

A student who is granted a General Leave of Absence is unconditionally eligible to register for classes for the semester immediately after the Leave expires. (A student may return before the expiration of the Leave by indicating his/her intention to do so in writing to the Office of the Registrar.)

If the student does not register for the term following the Leave's expiration, but wishes to resume his/her studies at a later date, the student must apply for readmission following the guidelines in this catalog.

Leave of Absence is granted only to students who are in good academic standing. If a student is granted a Leave of Absence for a future semester, but is subsequently placed on probation for the current semester, the Leave of Absence will be converted to a withdrawal. Notification of a conversion to "withdrawn" status will be provided in writing by the office of the Registrar. Students who are converted to a "withdrawn" status must apply for readmission through the Office of the Registrar in accordance with the policies described in this catalog.

The following procedure must be followed to obtain a Leave of Absence:

1. The student obtains a Request for Leave of Absence Form from the Office of the Registrar.

- The student obtains approval from his/her department chair/director.
  - 3. The Student submits the form to the college dean for approval.
- 4. After the Leave of Absence approvals are obtained, the student submits the completed form to the Office of the Registrar for processing and coding. A copy of the form will then be distributed to the student and the college dean.

### **Graduate Leave of Absence**

A graduate student may take a Leave of Absence prior to the completion of all coursework, subject to approval by his/her program director, and in accordance with the policy described above. Graduate students may take a maximum of two one-semester Leaves of Absence throughout their course of study, whether in sequence or as needed. Once the thesis or Master of Music graduate project has begun and all coursework has been completed, graduate students are not eligible for a Leave of Absence. Students must register and pay for the thesis continuation fee for successive semesters and are not eligible for a Leave of Absence.

### Withdrawal from the University

A student may withdraw from the University by initiating an official Withdrawal process with the Office of the Registrar. Students who withdraw prior to the beginning of the fall or spring semesters or summer sessions, or prior to the end of the Drop/Add period, do so without academic penalty.

Official Withdrawals after the Drop/Add period, but prior to the end of the seventh week of the respective fall or spring semester or second week of the respective summer session, will result in the notation of the grade "W" (Withdrawal) for all courses.

Students are not permitted to withdraw without academic penalty from the University after the end of the seventh week of a fall or spring semester or second week of a summer session, except when non-academic extenuating circumstances exist, in which case documentation (by a physician or a counseling professional) must be presented and approval of the appropriate Dean must be obtained.

Students who have withdrawn and who wish to resume their studies at a later date must submit a Request for Readmission Form to the Office of the Registrar, in accordance with application deadlines, and pay the readmission fee.

The following procedure should be followed to obtain official Withdrawal from the University:

- The student obtains a Withdrawal from the University Form from the Office of the Registrar.
- If the student does so in person, the Office of the Registrar will advise the student to visit the Dean of Students.

If the student withdrawing from the University is not physically on campus, the Office of the Registrar will accept a letter signed by the student. After processing the withdrawal, appropriate departments will be notified.

Non-attendance in classes or non-payment of tuition does not constitute grounds for withdrawal. The University does not recognize non-attendance in classes or non-payment of tuition as the equivalent of withdrawal. If the student has not officially withdrawn, and does not attend classes, he/she will be administratively withdrawn prior to the next semester.

### Readmission

Written appeal for reinstatement as a degree candidate requires submission of a completed Reapplication form, available in the Office of the Registrar, and a payment of a \$50.00 reapplication fee by June 1 for the fall semester and November 1 for the spring semester. Appropriate deans, departmental chairpersons/directors, and the Finance Office must endorse the readmission prior to registration. The major department reserves the right to require transcripts, letters of recommendation, an additional portfolio review, or audition. Credit for courses taken seven or more years prior to the date of readmission will be re-evaluated in conjunction with degree programs currently offered. Academic units may choose not to accept courses regardless of when they were completed for credit toward the degree. Final determination on the reapplication will be made by the dean of the college. A decision on readmission applies only to the semester listed on the reapplication. If the student is accepted and does not return for that semester, the student must reapply.

In the event of dismissal, an application for readmission will not be entertained until a full academic year has elapsed. Readmitted students will carry the cumulative GPA that was in place at the completion of the last semester attended at UArts. Please also note that previous censure from the Academic Review Committee will apply to all readmitted students.

# Registering for Other Categories of Study

### Independent Study

Independent Study offers a matriculated student the opportunity to initiate individual research or advanced projects that are beyond the limits of the standard curriculum, with limited supervision. Independent Study is available to junior and senior undergraduate students who have a minimum 2.5 GPA and to graduate students in good standing. To enroll in an Independent Study, the student must follow these guidelines:

- 1. Obtain an Independent Study Form from the Office of the Registrar.
- 2. Prepare a proposal and identify a University of the Arts faculty member having expertise in the area of investigation who is willing to serve as the course advisor. With the consultation of the course advisor, complete the Independent Study Form, which must include a semester plan for the course of study, indicating the number of credits being taken and the evaluation criteria. The form must be signed by the course advisor and the student's department chair/school director.
- 3. Present the approved Independent Study Form at registration or within the Drop/Add period, along with your registration or Drop/Add form. The course number for an independent study is the department code (the course advisor's department) and course number "999" (Example: PR999).
- 4. Each Independent Study may be taken for one to three credits in Liberal Arts, 1.5 to six credits in CAD, and one to six credits in CPA and CMAC.
- 5. The student is responsible for documenting the content of the Independent Study work to other institutions or outside agencies.
- 6. Students cannot elect the Pass/Fail or Audit options for Independent Study.

Independent Study cannot fulfill major requirements. Independent Study may serve as free, studio, and liberal arts electives, depending on the topic of investigation. Students cannot apply more than 12 total credits of independent study towards their degree requirements.

Credit for an Independent Study cannot be reduced or increased after the student has registered.

### Graduate Independent Study

Independent study by graduate students is governed by the policies listed above with the following exception:

The course number for graduate independent study is the department code (the course advisor's department) and course number "799" (Example: PR799).

### Internships

Internships allow matriculated undergraduate students in their junior or senior year to earn academic credit while working in their chosen field. Internship courses are scheduled during the fall and spring semesters and, with special permission from their dean and department chair/director, during the summer. To register for an internship, see the course bulletin and the appropriate department for current offerings. Internship courses are graded on a Pass/Fail basis.

Students who intend to enroll in Summer Internships and receive academic credit for the experience must pre-register in the spring if the internship is to be included on the fall schedule and transcript. (Such courses will be calculated as part of the fall credit load for billing purposes.) It is the responsibility of students wishing to take summer internships to identify faculty who are willing to sponsor and are able to supervise their work. Summer internships cannot be added to the schedule once the internship has begun.

Students may not apply more than six internship credits toward their degree requirements, with the exception of students who major in Dance or Theater. For detailed information please see the Internship section of the Art and Design section of this Catalog, and the course descriptions in the back of this catalog.

### **Undergraduate Minors/Concentrations**

The University offers minors and concentrations for students who wish to focus on a specific discipline through organized electives. Please refer to the college sections of this catalog for information about offerings, eligibility, prerequisites, and course requirements. You may also contact the departments directly for additional information.

Students wishing to include a minor as part of their undergraduate program should be advised that some major/minor combinations may not be completed, thus it is not always possible to complete a minor, and there are no penalties for starting a minor and not completing it. Students are not permitted to continue pursuit of the minor once all degree requirements have been met. All University minors are governed by the following guidelines:

- 1. Students must meet eligibility requirements, which may include a satisfactory grade-point average, prerequisites, and departmental portfolio review.
- 2. An intent to complete a minor is declared by filing the completed Minor Declaration Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
- 3. A student may not major and minor in the same program, except where indicated.
- Courses applied to the minor may only be applied towards elective requirements.
- 5. All minors require a minimum of 15 credits, with the exception of E-Music for Music majors. Generally, no substitutions to the minor requirements are allowed. In exceptional situations where substitutions are granted, they must have the approval of both the major and minor program advisors.
- The requirements of the minor must be completed prior to graduation.
  - 7. A student pursuing a minor may be required to complete more

than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.

8. Minors are available only to undergraduate students.

# Cross-College Elective Options and Prerequisites

The University encourages students to take courses outside their major department and college. To facilitate this goal, the University offers a wide selection of courses that are open without prerequisites. Students may select from introductory electives and non-major courses. In general, upper-level courses will have specific prerequisites, which must be satisfied prior to registration. Students interested in these areas are advised to contact the department chair-person or school director regarding specific course offerings and prerequisite requirements.

### **Private Lessons**

Private instrumental/vocal lessons for non-majors may be taken for elective credit (1.5 credits, seven hours of instruction per semester) with permission of the Director of the School of Music. An additional fee is required.

### **Credit Duplication**

No course, including graduate courses, that has satisfied undergraduate degree requirements may be counted again for graduate credit.

### **Auditing a Course**

Audited courses carry no credit and do not satisfy degree requirements. An audited course may not be repeated for credit. Regular tuition rates are charged for audited courses, and they are included in the full-time tuition charge. Audited courses will be indicated on the transcript with a grade of "AU" and may be registered for until the end of the Drop/Add period.

### Foreign and Summer Study Programs

Foreign and summer study opportunities are available through programs hosted by other accredited institutions. Interested students should meet with the chair or director of their major department to discuss issues such as program selection, timing, and feasibility. Those who choose to participate must contact the Registrar and the Financial Aid Office for advising on transfer of credit and financing options.

### Study Abroad and Off-Campus Study

Students who wish to study abroad or at another U.S. school for one or two semesters as part of a UArts degree program will need the advice and approval of their department chair and a written agreement in advance of the courses. This agreement must specify how those courses will transfer into the UArts degree program. In most UArts academic programs, off-campus study is most successful when conducted in the junior year.

Interested students should begin by obtaining a copy of the Petition for Approval of Off-Campus Study and then make an appointment in the college dean's office to discuss their plans. This must be done at least six months before the program begins. Appointments with the Registrar, Financial Aid, and Billing Offices are also required at that time. The necessary form is available in the Office of the Registrar.

A student's financial aid package will usually determine the most appropriate registration for the off-campus semester. While away, the student should keep the Financial Aid Office informed of any changes in status. More information regarding financial aid can be found in the Financial Aid section of this Catalog. Upon his/her return, a student should make an appointment with the Office of the Registrar to finalize the transferring of credits and receive an accurate credit count.

### **Undergraduates Enrolled for Graduate Credit**

A student in the final year of the bachelor's degree program may take a maximum of six credits of graduate courses toward a master's degree, subject to all of the following conditions:

- 1. The student must have completed the junior level of the major.
- The graduate credits must be over and above the credits required for the bachelor's degree and may not be applied to that degree.
- 3. The student must have a cumulative GPA of 3.00 or better.
- Permission is granted by the department chairperson/director and dean of the college.
- 5. No more than a total of six credits, taken either as a UArts undergraduate or non-matriculated student, or taken at another college or university, may be applied to the graduate program.

### **Graduate Courses for Undergraduate Credit**

Undergraduate students who wish to enroll in a graduate course must have junior status (U3), a 3.0 cumulative GPA, and permission of the instructor to enroll in the course.

### **Graduates Enrolled in an Undergraduate Course**

Graduate students may register for undergraduate liberal arts courses or studio courses (with permission of the graduate director and director of liberal arts) for graduate credit. Graduate students will be expected to contribute at a higher level in the classroom and will have additional assignments (readings, papers, etc.) in order to be granted graduate credit. Students are advised to select an area of study that broadens or intensifies their background in the arts, education, and related disciplines. Often this work contributes directly to preparation of the graduate project proposal.

### **Graduate Thesis Requirements**

CAD graduate programs require each graduate student to meet specific thesis requirements. The requirements may include a thesis exhibition or project, and should be successfully completed once the student has fulfilled all other program requirements. Students must submit three copies of their thesis to their program director in order to qualify for the degree. One copy of the thesis remains with the department and two are submitted to the Greenfield Library.

### Graduate Project/Thesis Continuation Fee

A student who has completed all the course requirements for the master's degree and is currently working on the graduate thesis, either on or off-campus, must register and pay a graduate thesis continuation fee per semester until the thesis is completed and accepted. This registration, through the Office of the Registrar, is required in each succeeding semester, excluding the summer sessions, until all degree requirements are met. Students completing a degree in the summer must pay the thesis fee in the final summer semester.

# **Grading Policies**

### Grading System

Α	4.00	C	2.00
A-	3.67	C-	1.67
B+	3.33	D+	1.33
В	3.00	D	1.00
B-	2.67	F	0.00
C+	2.33		

Grades

S	not includ	led in computing averages:
	I	Incomplete
	IP	In Progress (Graduate Thesis only)
	NC	No Credit
	W	Withdrawal
	OP	Optional Pass (Grade of "C" or better)
	OF	Optional Fail (Grade of less than "C")
	AU	Audit
	P	Pass
	T	Transfer credit
	X	Non-course credit (by examination)

### **Thesis Grading**

The grade of "IP" ("In Progress") signifies that the student is making satisfactory progress toward completing the graduate thesis. This grade will apply only to graduate thesis courses where the student's thesis is still in progress.

This grade is available only for the following courses:

AE 649	Graduate Project/Thesis
MS 749 A/B	Thesis Development
ID 749	Master's Thesis Documentation
FA 795	MFA Thesis Exhibition
MU 603	Graduate Project/Recital

An "IP" grade acknowledges the fact that the final course product (thesis) may require some period of time past the semester of registration to complete. The "IP" grade will remain on the student's record until a final thesis grade is submitted by the instructor. In some cases, a student will be registered for thesis courses as a sequence (e.g., MS 749 A/B). When the final grade is submitted by the instructor, it will replace the "IP" grade. The "IP" grade is not computed in the grade-point average.

In order to remain in good standing while the thesis is "in progress," the student must register for the thesis continuation fee for each semester he or she is not enrolled in coursework.

### Computing the Grade-Point Average (GPA)

The GPA is computed by multiplying the number of credits earned for a course by the numerical value of the grade. The resulting figures from all courses for that semester are then totaled. and this figure is divided by the total number of credits attempted that semester. The grades of I, IP, NC, W, OP, OF, P, and AU are not entered in this computation.

### Dean's List

This list is compiled each semester in the respective deans' offices. The Dean's List honors those undergraduate students who have met the following criteria:

- Students are full-time undergraduate degree candidates. Candidates for certificate, diploma, and master's degrees are not eligible.
  - A minimum semester GPA of 3.60.
  - No grade lower than a "B" in any course.
- 4. No grade of "I" or "F" in any course.
- Enrolled in at least 12 credits for a letter grade.

### Pass/Fail Option

- 1. In courses taken on a Pass/Fail basis, the standard letter grades of "A" to "C" are converted to "OP" by the Registrar. A grade of "C-" to "F" is recorded as "OF."
- 2. The Pass/Fail grading option must be selected prior to the end of the Drop/Add period; no change from Pass/Fail to a regular grade or a regular grade to Pass/Fail may be made after that deadline.
  - 3. Grades of "OP" or "OF" are not computed in the gradepoint average.
- 4. The Pass/Fail policy stipulates that the instructor is not to be informed as to who is enrolled on a Pass/Fail basis.
- 5. Availability of this option is limited to a total of nine credits in Liberal Arts courses or studio electives during the student's undergraduate career. Pass/Fail courses may not include First Year Writing, Introduction to Modernism, any Independent Study course, or any required discipline history course.

### Notice of Deficiency

Instructors must advise a student of unsatisfactory performance in the course with a Notice of Deficiency. Unsatisfactory performance may be based on excessive absences; inappropriate or inadequate classroom participation; the quality of work submitted, performed or created for the class; or the outcome of exams or other assignments given by the instructor either in class or as listed on the syllabus. Deficiency notices are copied to the student's advisor and the Office of the Dean of the College in which the student is enrolled.

Deficiency notices may be sent at any point of the semester.

Once a deficiency notice has been received, a student is expected to follow the instruction/s noted on the form, and is strongly encouraged to meet with his/her instructor and advisor as soon after receiving the deficiency notice as possible.

### Grade of Incomplete ("I")

An incomplete grade may be granted only in extraordinary circumstances, either personal or academic, that prevent the student from completing coursework by the end of the semester. The grade "I" is given only when the completed portion of the student's coursework is of a passing quality. To receive the grade of Incomplete, the student must obtain written approval on the Incomplete Form from the course instructor, and the Dean of the College or the Director of Liberal Arts prior to the conclusion of the semester.

Incomplete grades not cleared by the end of the sixth week of the following semester will be automatically assigned the grade of "F." Incomplete Forms are available from the Office of the Registrar.

### Class Attendance

All students are expected to attend classes regularly and promptly, and for the duration of the scheduled instructional time. Individual instructors will decide the optimum time for taking attendance and may penalize for habitual lateness or absence. Repeated absences may result in a grade of "F" for a course.

Students who withdraw from a course or the University must do so through the Registrar's Office. Non-attendance does not constitute an official withdrawal.

#### Absences

Full participation is expected of all UArts students and is necessary to fully benefit from and succeed in the University's programs of study.

Absences from class may result in a lowered grade or an "F" in the course, depending on the attendance policies stated by the instructor on the syllabus. It is the responsibility of the student to arrange with his/her instructor(s) to make up all missed work. Failure to do so will also affect the student's grade.

In the event that absences are the result of extraordinary, documented circumstances and are numerous enough that it is impossible for the student to qualify for advancement, the student may be advised to withdraw from the course. If the course is required for the degree, the student will also be required to repeat the course in a subsequent semester.

### Class/Lesson Cancellations or Lateness of Instructor

Students must check every morning for notices regarding class or lesson changes. Such notices are posted in a designated area. If none are posted for the scheduled class or lesson and the instructor is not present, students are expected to wait 10 minutes for an hour-long class/lesson and 15 minutes for those of longer duration. In the event the instructor fails to appear within the 10-15 minute waiting period, students are to report to the appropriate School Director's or Department Chairperson's office and may then leave without penalty.

### **Academic Grievance Procedure**

Students who have a concern or grievance regarding an academic matter are encouraged to discuss their concern directly with the instructor. If they are not comfortable presenting their concern in person, or are not satisfied with the outcome of the discussion, they should submit their grievance in writing to the instructor, and send a copy to the chair/director of the department in which the instructor teaches, and the dean of the college. The instructor must respond, in writing, to the student within 10 business days. The department Chair or Director is available for consultation by either the student or the faculty member. The instructor must copy the chair/director and the Dean on his/her response, and the chair/director has the right to forward the concern to the Office of the Dean should he/she conclude that either the student or instructor's concerns warrant further review or intervention.

If the student believes that his/her concern requires further attention, he/she may submit the matter in writing to the Office of the Dean of the college in which the course is offered, or to the Office of the Director of Liberal Arts when applicable.

If the Office of the Dean/Director of Liberal Arts does not wish to rule on the matter, he/she may convene an Academic Grievance Committee or similar committee to review the concern. The composition of the Academic Grievance Committee is determined by the Dean/Director of Liberal Arts. As a last resort, the Office of the Dean/Director and/or the student may forward concerns to the Office of the Provost for final resolution.

The Dean/Director of Liberal Arts must either rule on the case or charge an Academic Grievance Committee within 10 business days. Grievances must be submitted no later than the end of the seventh

week following the one in which the cause of the grievance occurred. This deadline has been set to allow time for the resolution of incomplete grades from the previous semester in accordance with the policies noted elsewhere in this catalog.

Please note that a student may request the assistance of any staff member of the university at any stage of the grievance process.

### **Change of Grade**

An instructor may change a grade only if an error occurred in computing or recording the final grade, or if reevaluation of previously submitted work is warranted. Extra work, beyond that required of other class members during the period when the class met, or work handed in after the completion of the course, may not be offered as reasons for a grade change.

In exceptional circumstances, a student may be granted an Incomplete, which is posted to the transcript as an "I." Once the work for the course has been completed, a Change of Grade Form must be submitted to the Office of the Registrar in order to convert the "I" to the earned grade. Please refer to the section of this catalog titled "Grade of Incomplete" for more information.

If a student questions the correctness of a grade, the student should address his/her concern in accordance with the Academic Grievance Procedures listed above.

Any change of a final grade may be made only by the course instructor, who must personally submit the signed Change of Grade Form, including the signature of the college dean, to the Office of the Registrar no later than the end of the semester following the one in which the grade was given.

# Academic Review Undergraduate Requirements

Undergraduate students who maintain a minimum 2.0 cumulative and semester grade-point average (GPA) are considered to be in good standing. In some programs students must also satisfy minimum grade requirements in major coursework. (Please refer to the department sections of this catalog for more specific information on minimum grade requirements for certain majors.)

### Graduate Requirements

A minimum cumulative GPA of 3.0 is required for good standing and for graduation for graduate students. If a student is unable to achieve a semester or cumulative GPA of 3.0, he or she will be placed on probation. If a 3.0 GPA and/or other conditions are not attained by the following semester, the student may be dismissed from the program. While on Probation, a student will be ineligible to hold a graduate assistantship or to receive a University supplemental grant-in-aid or scholarship.

# Undergraduate and Graduate Academic Review Policies

Students who fail to meet these minimum requirements will be reviewed by the Academic Review Committee (ARC). The Committee evaluates the record of such students, determines their academic status, gives benchmarks for progress in order to assist their return to good standing, and, when appropriate, dismisses students, according to University policy. It is the duty of the Committee to determine appropriate forms of censure for any student who is considered by the committee to be in academic jeopardy. The determination of academic jeopardy may be made as necessary and determined by the ARC on a case-by-case basis. Inadequate

progress in the pursuit of degree requirements and multiple nonsequential semesters on probation are criteria for additional censure.

# Academic Censure Probation

The Academic Review Committee (ARC) places students who are no longer in good standing on Probation, in accordance with University policy. The Committee can also place additional requirements on students to encourage adequate progress towards completion of the degree and improved academic performance. These additional requirements may include repeating courses, meeting with advisors, limiting the number of credits taken in a given semester, tutoring, and/or counseling. Students placed on Probation will receive a letter from the dean's office of their college on advisement from the Academic Review Committee, in which the terms and conditions of the Committee's decision are explained.

While undergraduate students may be placed on probation three times prior to dismissal, the ARC may reduce the number of semesters that precede dismissal each time the semester GPA is below 1.5, or when the student fails to fulfill the requirements previously set by the ARC, or when the ARC determines that the student is in sufficient academic jeopardy to warrant additional censure.

### Dismissal

The Academic Review Committee may also dismiss students:

- 1. After three semesters on Probation.
- 2. After a single semester GPA below 1.0.
- After continued failure to fulfill academic probationary requirements specified by the Academic Review Committee.

Students who are being dismissed will receive a Letter of Dismissal from the Office of the Dean of their college. Guidelines for appeal of a dismissal, in the event of extenuating circumstances, are described in the Letter of Dismissal. Any student whose appeal of dismissal is upheld and who is permitted to enroll will automatically be placed on Probation until the stated conditions are met.

### Academic Censure and Financial Aid

Academic censure imposed by the Academic Review Committee may have financial aid ramifications, including loss of financial aid after two consecutive semesters on Probation, (or as the result of not completing the minimum number of credits per year). Please refer to the Financial Aid section of this catalog for more specific information.

### **Disciplinary Dismissals**

In addition to Academic Dismissal, the University may dismiss students for disciplinary reasons. In such cases, students will automatically receive the grade of "W" for all classes in which they were enrolled at the time of dismissal. For more information on disciplinary action, please refer to the Student Code of Conduct section in this catalog.

### Appeal

Students who are dismissed may make an appeal to the Academic Review Committee regarding the dismissal. In order to request a hearing for an Appeal by the Academic Review Committee, students must contact the dean's office of their college by the date indicated in the Letter of Dismissal. Students must also deliver a written

request for an appeal to the Committee at the time of the hearing, and will be notified of the Committee's decision at the completion of the hearing.

### **Graduation Requirements**

It is the student's responsibility to complete the specified requirements of the degree program in which he or she is enrolled.

### **Residency Requirements**

The time it takes for a student to reach graduation will depend upon the time needed to fulfill The University of the Arts' degree requirements.

Every transfer student must complete a minimum of four full-time semesters in residence preceding graduation and must earn a minimum of 48 credits in studio and/or Liberal Arts courses. Transferable credits will be applied only to the requirements stipulated for a UArts degree. For this reason, transfer students may be required to remain in residence at the University for more than the minimum four semesters and to complete more than the minimum 48 credits, regardless of the number of credits earned at previously attended institutions. Transfer credit is evaluated by the department chair or school director and the Director of Liberal Arts in consultation with the Office of the Registrar.

# Undergraduate Degree Candidacy and Completion

To be certified for a degree, a student must:

- submit a Petition for Award of Degree to the Office of the Registrar,
- fulfill all degree requirements,
- satisfy the minimum residency requirements (four semesters in residence, a minimum of 48 UArts credits),
- achieve a minimum cumulative GPA of 2.0 (C average), and
- receive the approval of his/her department chairperson or director as having met all major requirements, including any and all requirements unique to the department.

Once the student has submitted a Petition for Award of Degree, and the Registrar has certified that student as having completed the degree requirements, the degree will be awarded. Two-year certificates are awarded only to students who are in residence and are matriculated in the certificate program.

### **Graduate Degree Candidacy and Completion**

Midway through the program, each graduate student's progress in his/her discipline and thesis proposal will be reviewed by the appropriate Graduate Committee to formally determine whether a student becomes a degree candidate, and is ready to continue toward development and completion of the thesis or graduate project.

Graduate students have up to seven years from their date of matriculation to complete a two-year master's program, and up to six years from matriculation date to complete a one-year program.

To be certified for a degree, a student must:

- submit a Petition for Award of Degree to the Office of the Registrar.
- fulfill all degree requirements,
- · satisfy the minimum residency requirements, and
- achieve a minimum cumulative GPA of a 3.0 (B average).

# Graduation - Conferral of Degrees and Diploma's

Students expecting to complete requirements for a degree within the year (December, May, or August) are required to file a Petition for Award of Degree with the Office of the Registrar by the deadline indicated below. The Office of the Registrar is responsible for certification of completion of requirements for the degree. Students may and are encouraged to petition during registration for their final semester.

Deadline for submission of Petitions:

- July 15 August completion
- November 15 December completion
- · February 15 May completion

Degrees and diploma's are conferred once a year at the spring Commencement Exercises. For students who complete degree requirements in other terms, the transcript will be posted "degree granted" with either the date of December 31 for the fall semester or August 31 for summer semester graduates. Diplomas will be mailed to August and December graduates' permanent addresses approximately six weeks after the graduation date. Students graduating after the summer or fall semesters are invited to participate in the next May Commencement exercises with the May graduates.

### Graduation with Honors

Candidates for the baccalaureate degree may graduate with honors only if they achieve a minimum cumulative GPA of 3.6.







# Undergraduate Degree Requirements

Understanding the degree requirements is crucial to the smooth progression to graduation. Students, both new freshman and transfers, are encouraged to consult with their academic advisors regularly to ensure that they are making appropriate progress toward their degree and to consult their advisor and the Office of the Registrar for assistance and clarification of degree requirements. An overview of the degree requirements for the baccalaureate follows. Please refer to the section of the catalog that describes the major programs and to the Division of Liberal Arts section for specific course requirements. Students should also keep in close contact with their academic advisors regarding official departmental and major-specific requirements.

Most UArts undergraduate degrees require from 123 to 129 credits. A full-time student, however, may enroll for as many as 18 credits per semester, resulting in a possible 144 credits over four years. Students who are interested in additional electives, or who wish to fulfill a minor by taking additional electives, are strongly encouraged to consult with their advisor to develop an effective plan for completion of their degree requirements and fulfillment of their personal educational goals.

# Liberal Arts (42 credits) Freshman Common Core (12 credits)

First Year Writing Introduction to Modernism

All students at The University of the Arts must take First Year Writing and Introduction to Modernism.

Freshmen typically take two semesters of First Year Writing (LA CR 101, 102). Based on transcripts, SAT scores, TSWE scores on the verbal test of TOEFL (Test of English as a Foreign Language), and a placement test, students may be placed in HU 008 (ESL) or HU 009. These courses do not satisfy the First Year Writing requirements and will not apply toward degree requirements. Students who successfully complete HU 008 or HU 009 will then take LA CR 101, or may in some cases be assigned to HU 109 B, First Year Writing, which counts toward the degree and substitutes for LA CR 101.

In addition, freshmen take two semesters of Introduction to Modernism (HU 103 A/B). Students in HU 008 (English as a Foreign Language) and HU 009 begin the Introduction to Modernism sequence in the second semester of their studies at the University.

Satisfactory completion of the First Year Writing sequence is required prior to registration for HU 130 and above liberal arts courses. In addition, failure to complete this sequence will prevent the student from proceeding in his or her major studio coursework.

### Discipline History (9 credits)

Discipline history courses acquaint students with the historical framework of their respective majors. These courses provide a historical foundation and mark the intersection of professional training and liberal arts education. The specific courses fulfilling this requirement vary by college and major.

### Liberal Arts Distribution (21 credits)

The liberal arts distribution requirement ensures that students have an opportunity to explore the literature, philosophy, institutions, and arts of their own and other cultures. Acquaintance with the humanities, social sciences, and natural sciences is essential for any educated person to understand the world, and provides a knowledge base for informing the creative endeavors of the artist. The specific distribution requirements are outlined in the section titled Division of Liberal Arts.

### Major (varies by program)

Major requirements have been carefully designed by the faculty to provide the student a professional education in his or her chosen field of study. Refer to the appropriate section of the catalog for specific major and departmental requirements.

### Free Electives (9 credits)

Free electives play an important role in the University's mission of providing a dynamic milieu for creative exploration, innovation, and intellectual investigation, extending the practice and understanding of the arts and the arts professions. They give the student the opportunity to explore subjects beyond those offered or required by the major department and encourage educational autonomy on the student's part.

An elective is defined as any studio or liberal arts course that is neither a requirement for the student's major nor a requirement for the University's liberal arts core. Electives are courses that a student can choose freely without restriction. While advisors may make recommendations regarding electives, the final choice for elective courses must rest with the student. Obviously, prerequisites and corequisites apply to any course that a student may elect to take.

Every major undergraduate program at the University contains at least nine credits of free electives. Please refer to the program requirements for further information on specific department requirements; some programs have as many as 21 credits of electives built into the degree requirements.

# **Division of Liberal Arts**

### Peter Stambler

pstambler@uarts.edu Director 215-717-6262

In addition to the major requirements for earning a bachelor's degree at The University of the Arts, all undergraduate students are required to complete approximately one-third of their studies in the liberal arts, reflecting the University's conviction that the liberal arts are essential for the education of artists, designers, performers, and writers. The aims of the division are to develop students' powers of critical thinking and their understanding of the history and criticism of the creative arts, to introduce them to philosophic and scientific modes of thought, and to the study of human cultures and societies. In sum, we aim to refine students' perceptions of both their inner world and the outer world and to help make them both intellectually responsible and creative. The Liberal Arts Division represents a common ground in the curriculum where students from all the colleges meet. It thus offers a unique forum for artistic and academic exchanges.

Students are expected to meet with their advisors regularly and are responsible for knowing and fulfilling their liberal arts requirements.

# Transfer Credit Policy and Requirements New Students:

The University of the Arts will accept, after review, transfer credit for liberal arts courses completed elsewhere provided that the coursework completed is determined to be equivalent to University of the Arts offerings, is from an accredited college or university, and a grade of "C" or better was earned. Students are required to present official transcripts of courses taken at other institutions, as well as course bulletins in order for evaluation of transfer credits to take place. Contact the Office of the Registrar for further information.

### **Enrolled Students**

Once they have matriculated, students may transfer up to 15 credits in the liberal arts, provided they have not already transferred that many or more at the time of matriculation. Students who wish to take liberal arts credits at other colleges must secure prior written approval from the Director of the Division of Liberal Arts. Such courses may not duplicate courses already taken for credit at The University of the Arts.

### **Credit-Hour Ratio**

Liberal arts credit is earned at the ratio of 1 credit per class contact hour.

### **University Writing Standards**

The faculty of the University have established a standard of professionalism for all formal papers written for liberal arts and studio courses.

1. Citations of any text used must be documented as appropriate. The MLA and APA styles, as detailed in Diane Hacker's A Writer's Reference, are taught in First-Year Writing LA CR 101, 102. Lack of

knowledge of citation procedures will not be an acceptable explanation for plagiarism.

- Papers must be free of consistent patterns of error in punctuation and grammar and must be spell-checked and proofread.
- Papers must be word-processed and printed with appropriate margins. In addition, papers must be conceptually and visually divided into paragraphs as appropriate.

### **Liberal Arts Requirements**

Common Core		12 credits
LA CR 101/102	First Year Writing	6 credits
HU 103 A/B	Introduction to	
	Modernism	6 credits

Discipline History (I	OH)		9 credits
Acting	TH 311 A,	TH 311 B,	TH 213
Animation	HU 140 A,	HU 140 B,	WM 251
Applied Theater Arts	TH 213,	TH 311 A,	TH 311 B
Communication	CM 250,	CM 251,	CM 260
Crafts	HU 140 A,	HU 140 B,	HU 253
Dance	DA 211 A,	DA 211 B,	DA 117
Film	HU 140 A,	HU 140 B,	WM 251
Fine Arts (PT, PR, SC)	HU 140 A,	HU 140 B,	Art History elective
Graphic Design	HU 140 A,	HU 140 B,	HU 254
Illustration	HU 140 A,	HU 140 B,	Art History elective
Industrial Design	HU 140 A,	HU 140 B,	HU 251
Multimedia	MM 271,	six credits chosen from any Arts/Discipline History	
Music	MU 301 A,	MU 301 B,	MU 401 A
Musical Theater	TH 312 A,	TH 312 B,	TH 213
Photography	HU 140 A,	HU 140 B,	HU 255
Theater Design and Technology	TH 311 A,	TH 311 B,	TH 213
Writing for Film and TV	HU 320 A,	HU 320 B,	HU 411

Liberal Arts Distribution		21 credits
Humanities	(HU)	3 credits
Liberal Arts Electives		6 credits
Literature	(LIT)	3 credits
Natural Science and Mathematics	(SCI/M)	3 credits
Social and Behavioral Sciences	(SS)	6 credits

Liberal Arts Distribution Re	equirements
------------------------------	-------------

HU 230 A French 1 HU This grid shows how liberal arts courses may be used to satisfy HU 230 B French II HU the liberal arts distribution requirement. HU 232 A Italian I HU HU 232 B Italian II HU DH = Discipline History Key: = Humanities HU HU 240 Ancient Art AH/HU LA = Liberal Art Elective HU 241 Medieval Art AH/HU = Literature LIT HU 242 Art in Renaissance Europe AH/HU SCI/M = Science/Math HU 243 Baroque Art AH/HU SS = Social Science HU 246 19th Century Art AH/HU HU 248 A Film History HU (= WM 251) Distribution HU 248 B Issues in National Cinema HU (= WM 252) AE 549 Program Design & Methods: HU 250 History of Sculpture HU AH/HU Aesthetics/Art Criticism HU 251 History of Industrial Design AH/HU HU 253 History of Crafts AH/HU SS CM 250 History of Communication HU 254 History of CM 251 Communication Theory and Communication Design AH/HU (DH/GD) SS Culture in the 20th Century HU 255 History of Photography AH/HU (DH/Photo majors) CM 260 Media Industries SS HU 259 Understanding Music HU CM 293 HUHistory of Documentary HU 260 A Human Origins and Primates SS HU 260 B Human Evolution SS CM 350 Gender Issues in Media LA HU 261 Observing Humans SS HU 262 History of China SS DA 117 Survey of Music HU (DH/Dance majors) HU 262 B History of Japan SS HU 263 Culture of Italian Renaissance SS DA 211 A Dance History I HU (DH/Dance majors) HU 264 Modern American History SS DA 211 B Dance History II HU (DH/Dance majors) HU 265 Introduction to Folklore SS SS HU 266 A History of Classical World HU 130 A French I HU HU 266 B History of Medieval Europe SS HU 130 B French I HU HU 267 Introduction to HU 131 A German 1 HU SS Cultural Anthropology HU 131 B German I HUIntroduction to the Bible HU 268 SS HU 132 A Italian I HU HU 132 B Italian I HU HU HU 270 Introduction to Aesthetics HU 272 Money Matters SS HU 140 A Art History Survey I HU (DH/all CAD majors) HU 274 Introduction to Philosophy HU HU 140 B Art History Survey II HU (DH/all CAD majors) HU 276 Age of Apartheid HU HU 162 Individual and Society SS HU 281 Dynamic Anatomy SCI/M HU 282 A Fundamentals of HU 181 A Child and College Math. SCI/M Adolescent Psychology SS HU 282 B Calculus SCI/M HU 181 B Adult Psychology SS HU 283 Probability SCI/M HU 285 A Life Sciences SCI/M HU 201 Lyric Poetry LIT HU 285 B Physical Sciences SCI/M HU 286 Pseudoscience in HU 210 A 19th C. American Writers LIT Contemporary Society SCI/M HU 210 B 20th C. American Writers LIT Introduction to Brain. HU 288 HU 211 Women Writers LIT Mind and Behavior SCI/M HU 212 Introduction to Mythology LIT HU 289 Contemporary Issues in HU 216 The Short Story LIT Life Sciences SCI/M HU 217 African American Literature LIT HU 218 Super Heroes LIT HU 292 Introduction to HU 219 Children's Literature LIT World Religions SS HU 293 Dance and Expressive Culture HU

Distribution

		Distribution			Distribution
HU 310	The Stories of Chekhov	LIT	HU 381	Urban Wildlife	SCI/M
HU 311	Greek Drama	LIT	HU 382	Social Psychology	SS
HU 313	Poetry Writing Workshop	HU/LIT	HU 383	Personality and Adjustment	SS
HU 314	Literature and Film	LIT	HU 384	Abnormal Psychology	SS
	Modern Drama	LIT	HU 385	Concepts of Modern Physics	SCI/M
			HU 386	Human Genetics	
	Contemporary Drama	LIT			SCI/M
HU 316	American Playwrights	LIT	HU 388	Perception	SCI/M
	Romanticism	LIT	HU 389	Evolution in	CCIAI
HU 318	Literature of	Y 700		Modern Perspective	SCI/M
	the Roman Empire	LIT	****		
HU 319	Self and Nature: The Dynamic		HU 390	Mass Media	SS
	of Romantic Landscape	HU/LIT	HU 393	African American Culture	SS/HU
HU 320 A	Masterpieces-		HU 410	The Uncanny	LIT/HU
	Western Tradition 1	LIT (DH/WFT majors)	HU 411	Shakespeare	LIT
HU 320 B	Masterpieces-		HU 412	Detective Film and Fiction	LIT
	Western Tradition II	LIT (DH/WFT majors)	HU 413	Literature and Film:	
HU 322	Scriptwriting	HU/LIT		From Text to Screen	LIT
HU 323	Arts Criticism	HU	HU 414 A	Big Fat Famous Novel	LIT
HU 325	Fiction Writing	HU/LIT		European Novel	LIT
110 020				Modern Poetry	LIT
HU 342	Arts of China	AH/HU		Contemporary Poetry	LIT
HU 344	Avant-Garde Cinema	HU/AH		Contemporary Novel	LIT
HU 345	Modern Architecture	AH/HU	110 41071	Contemporary Ivover	LII
HU 347	Arts of Africa	AH/HU	HU 420	Major Writers	LIT
HU 348	American Art to 1945	AH/HU	HU 422	American Politics	LII
HU 349	American Film Genres	HU/AH	110 422	and Culture 1945-75	LIT/SS
110 349	American i inii Genies	HU/AH	HU 424	Latin American Literature	LIT/33
1111 251	Electronic Video	IIII/AII			LH
HU 351		HU/AH	HU 425	Advanced Fiction	LITALL
HU 354	Women Artists	AH/HU		Writing Workshop	LIT/HU
HU 355	Dada and Surrealism	AH/HU	1111 442	Al P	A 11 (111 )
HU 357	Modern Art	AH/HU	HU 442	Abstract Expressionism	AH/HU
HU 359	Politics and the Media	SS		American Art Since 1945	AH/HU
				European Art Since 1945	AH/HU
	Renaissance and Reformation	SS	HU 449	Diaghilev and the Ballet Russe	HU
	Age of Enlightenment	SS			
HU 361	Islam: Religion and Culture	SS	HU 450	Arts of India	AH/HU
HU 362 A	American Civilization I	SS	HU 451	Arts of Islam	AH/HU
HU 362 B	American Civilization II	SS	HU 452	Topics in Design	AH/HU
HU 363	Modern Culture	SS	HU 453	Arts of Japan	AH/HU
HU 364	Sociology of Art	SS	HU 456	Major Artists	AH/HU
HU 365 A	Latin American				
	History and Culture	SS	HU 462	American Social Values	SS
HU 365 B	Latin American		HU 463	Middle East Art and Culture	SS
	History and Culture	SS	HU 464	Holocaust	SS
HU 366	The City	SS	HU 466	Comparative Religion:	
HU 367	Eastern Religions	SS		Religions of Asia	SS
HU 368	Sociology of Politics	SS	HU 467	Comparative Religion:	
HU 369	Cultural Ecology	SS		Religions of America	SS
	200000				

HU 370

HU 371

HU 372

HU 373

HU 374

HU 378

Greek Philosophy

Ethics

The American Suburbs

Continental Philosophy and Existentialism

Personality and Creativity

Psychology of Touch

HU

SS

HU

HU

SS

SS

Contemporary Philosophy

Psychology of Creativity

Theories of Personality

Educational Psychology

Brain and Behavior

Aesthetics Seminar

HU

HU

SS

SS

SS SCI/M

SCI/M

SCI/M

HU 474

HU 478

HU 480

HU 483

HU 484

HU 485

HU 481 A Physics

HU 481 B Physics

	Distribution	Key:	DH	= Discipline History
HU 492 Vienna and Berlin HU 495 Dante in the Moder HU 497 Women and Sex Ro HU 498 Art, Media and Soc	oles SS		HU LA LIT SCI/M SS	= Humanities = Liberal Art Elective = Literature = Science/Math = Social Science
MM 271 Survey of Multime	dia HU			
MM 360 Psychology of Human/Computer l	Interaction SS			
MU 301 A Music History I MU 301 B Music History II MU 306 History of Rock Mu	HU (DH/Dance majors) HU (DH/Dance majors) usic HU			
MU 401 A Jazz History MU 401 B American Music H MU 402 World Music	HU istory HU (DH/ Music majors HU	)		
MU 411 20th Century Music MU 417 A Opera Literature MU 417 B Opera Literature	c HU HU HU			
MU 424 Wagner and the Rir	ng Cycle HU			
TH 213 Script Analysis	HU (DH/Acting & MusTh majors)			
TH 311 A Theater History I TH 311 B Theater History II TH 312 A Musical Theater Hi TH 312 B Musical Theater Hi		) )		
WM 251 Narrative Cinema I	- (			
WM 252 Narrative Cinema I	(			
WM 253 History of Television	Anim Majors) On HU			

### Liberal Arts Faculty

### Juan Sebastian Agudelo

Adjunct Assistant Professor BA, MA, Southern Illinois University

### Steven Antinoff

Senior Lecturer BA, MA, Ph.D., Temple University

### John Baker

Assistant Professor AB, Washington University STB, Gregorian University Ph.D., Brown University

### Yana Balson

Senior Lecturer
BA, Pennsylvania State University
MA, Temple University

### Ann Richman Beresin

Assistant Professor BA, Tufts University M.Ed., Harvard University Ph.D., University of Pennsylvania

### Stephen Berg

Professor BA, State University of Iowa

### **Donald Chant Bohn**

Senior Lecturer BS, Gettysburg College

#### Gerard Brown

Senior Lecturer BFA, Boston University MFA, School of the Art Institute of Chicago

### Thomas Ceneri

Senior Lecturer
BA, SUNY Purchase
MA, City College of New York

### Nancy Davenport

Professor BA, MA, Bryn Mawr College Ph.D., University of Pennsylvania

### Jack DeWitt

Professor
BA, Northeastern University
MA, Ph.D., University of Connecticut

### Mary Ellen Didier

Senior Lecturer BA, University of Wisconsin MA, University of Chicago

### Samuel Durso

Assistant Professor BA, MA, Temple University

### Richard Farnum

Associate Professor
AB, Princeton University
Ph.D., University of Pennsylvania

#### Kevin Finn

Senior Lecturer
BA, Wilkes University
MA, University of Delaware

### lanet Fishman

Senior Lecturer BA, Brandeis University MA, Villanova University

### Eileen Flanagan

Senior Lecturer BA, Duke University MA, Yale University

### Cheryl Floyd

Adjunct Assistant Professor BA, Chestnut Hill College MA, Ph.D., Temple University

### Nancy Heller

Professor AB, Middlebury College MA, Ph.D., Rutgers University

### **Jamer Hunt**

Associate Professor BA, Brown University Ph.D., Rice University

### John Jernigan

Senior Lecturer
BA, Swarthmore College
MA, Temple University

### Elise Juska

Senior Lecturer
BA, Bowdoin College
MA, University of New Hampshire

### Anne Karmatz

Adjunct Associate Professor BA, University of Pittsburgh MS, University of Pennsylvania MA, Villanova University

### Anita Lam

Adjunct Assistant Professor BA, Beaver College MA, Temple University

### Cris Larson

Senior Lecturer BFA. Rhode Island School of Design MFA, Rutgers University

### Sharon Lefevre

Adjunct Assistant Professor BA, Princeton University MA, MPhil, Columbia University

### Mary Martin

Adjunct Assistant Professor BA, Macalester College MA. Washington University

### Slavko Milekic

Associate Professor
M. Sc., MD Belgrade University,
Yugoslavia
Ph.D., University of Connecticut

### Chris Myers

Associate Professor BA, University of Toledo MFA, Yale University

### Stewart Netsky

Adjunct Associate Professor BS, Drexel University MA, Philadelphia College of Art MFA, Tyler School of Art

#### Paul Nolan

Adjunct Assistant Professor BA, Shenandoah Conservatory of Music MA, Hahnemann University

### Martin Novelli

Adjunct Professor BS, St. Joseph's University MA, Purdue University Ph.D., JD, Temple University

### Benjamin Olshin

Assistant Professor BA, Williams College MFA, University of Toronto Ph.D., University of Toronto

### Charles F. Pennacchio

Associate Professor BA, University of California, Berkeley MA, Ph.D., University of Colorado

#### Andrew Petto

Associate Professor
BA, Middlebury College
MA, Ph.D., University of Massachusetts,
Amherst

### Steve Reeder

Senior Lecturer BA, West Chester University MA, Villanova University

### Robin Rice

Adjunct Assistant Professor BFA, Ohio Wesleyan University MA, University of Missouri

### Catherine Robert

Adjunct Assistant Professor
BA, Connecticut College for Women
MA, Ph.D., University of Pennsylvania

### William Rudolph

Senior Lecturer
BA, University of Nebraska, Lincoln
MA, University of Virginia

### Sid Sachs

Senior Lecturer BFA, Tyler School of Art MFA, Rutgers University

### Mikhail Sergeev

Adjunct Assistant Professor BA, Moscow State University MA, Ph.D., Temple University

### Kiernan Slater

Senior Lecturer
BA, Davidson College
MA, Georgetown University

### David Spolum

Senior Lecturer BSS, Cornell College MA, Temple University

### **Noah Brodie Spring**

Senior Lecturer BA, Yale University MFA, University of Southern California

### Peter Stambler

Director of Liberal Arts
Professor
BA, Yale University
MFA, Carnegie-Mellon University
PhD, Syracuse University

#### Patricia Stewart

Adjunct Associate Professor BA, University of Pennsylvania

#### Dena Sukol

Senior Lecturer
BA, JD, Temple University

### Fabian Ulitsky

Associate Professor BA, M.Ed., Temple University

### Pippa Vanderstar

Master Lecturer
AB, Princeton
MA, New York University
MPhil, Oxford University
DPhil, Oxford University

### Judith Vassallo

Adjunct Professor BA, American International College MA, University of Pennsylvania

### Susan T. Viguers

Professor
BA, Bryn Mawr College
MA, University of North Carolina
at Chapel Hill
Ph.D., Bryn Mawr College

### Stanley Ward

Adjunct Assistant Professor BA, Duke University MA, Ph.D., Harvard University

### Faith Watson

Master Lecturer BA, MA, University of Pennsylvania

### Carla Weinberg

Adjunct Associate Professor

Dottore in Lingue, University of Pisa

#### **Burton Weiss**

Adjunct Professor BA, MA, Ph.D., Princeton University

### **Toby Zinman**

Professor BA, MA, Ph.D., Temple University



Undergraduate and Graduate Course Catalog 2004 • 2005





# College of Art and Design

Stephen Tarantal, Dean

starantal@uarts.edu

Adrienne Stalek, Assistant Dean

astalek@uarts.edu 215-717-6120

The College of Art and Design is a comprehensive visual arts college offering a full range of undergraduate and graduate programs in fine arts, crafts, design, media arts, art education, and museum communication and education. All programs are dedicated to the development of the individual artistic spirit and vision within each student; the study of the historical and contemporary precedents that have shaped our culture; and the full range of analog and digital methods and processes that give form to the visual arts.

### **Major Areas of Study**

The College offers coursework toward the BFA, BS, MFA, MA, MAT, or MID degree with major programs in:

Bachelor of Fine Arts

Animation

Crafts (Ceramics, Fibers, Metals, and Wood)

Film/Digital Video

Graphic Design

Illustration

Painting and Drawing

Photography

Printmaking/Book Arts

Sculpture

Bachelor of Science

Industrial Design

The College also offers the following graduate degree programs:

Master of Art

Art Education

Museum Communication

Museum Education

Master of Art in Teaching

Visual Arts

Master of Fine Arts

Book Arts/Printmaking

Ceramics

Museum Exhibition Planning and Design

Painting

Sculpture

Master of Industrial Design

These special undergraduate and graduate programs are also offered:

Special concentration in Art Therapy

Pre-certification program in Art Education

Post-baccalaureate certificate program in Crafts

### **Class Size and Structure**

Each department is unique, with its own curriculum and structure, but in every department, classes are small and informal. Faculty advisors and the generous student/faculty ratio assure close individual attention and assistance throughout a course of study.

One of the important teaching modes in the college is the critique, or "crit," an evaluation of student work by the instructor with the participation of the class. Given informally to the class or individual as often as once a class, crits have proven to be an invaluable method for the development of critical thinking and self-awareness, which are major educational goals in our programs.

### Credit-Hour Ratio

In general, credit is earned at the ratio of one credit for two classcontact hours in studio courses. Please refer to the course descriptions for specific information.

### **Return Degree Program**

Diploma graduates of the Philadelphia College of Art may apply credits earned for the diploma toward the University's baccalaureate requirements. For additional information and to apply, contact the Office of the Registrar.

### **Exhibition Program**

The Exhibition Program showcases major contemporary exhibitions related to the University's diverse academic curricula in design, crafts, and the fine arts.

Over the years, the Rosenwald-Wolf Gallery, the University's primary exhibition space, has attracted national and international artists to the campus. Artists who have had one-person exhibitions in the gallery include Vito Acconci, Siah Armajani. Alice Aycock, Willie Cole, Gregory Crewdsen, Rosaly Drexler, Richard Fleishner, April Gornik, Lois Greenfield, Alex Grey, John Hejduk, Daniel Jackson, Barbara Kasten, Mel Kendrick, Jon Kessler, Donald Lipski, Henry Moore, Ree Morton, Robert Motherwell, Thomas Nozkowski, Jack Pierson, Irving Penn, Anne and Patrick Poirer, Yvonne Rainer, Judith Shea, Pat Steir, Lenore Tawney, Paul Thek, George Trakas, and Lebbeus Woods. In addition, the gallery has presented notable historic exhibitions of design: Alexei Brodovich, Czech Cubism, Charles Eames, frogdesign, and Memphis.

Additional exhibition spaces in Dorrance Hamilton Hall Galleries, the Solmssen Court Gallery, and the Window on Broad furnish opportunities for faculty, alumni, students, and regional talents. Nearly every department also launches its own series of exhibits. The galleries in Media Arts. The Mednick and 1401, the Painting/Drawing Gallery, the Printmaking Gallery, the Richard C. von Hess Illustration Gallery, and the Ceramics/Sculpture Gallery all show work of emerging and established artists. Student-run invitational and juried exhibitions in Gallery One give students the experience of installing shows. Museum Exhibition Planning and Design MFA students gain experience and skills from their practical work in the galleries. Highlights of the year are the Annual Student Show, a featured Commencement event, the Student Scholarship Exhibition, and Senior Student and Master of Fine Arts exhibitions.

### **Special Facilities**

Anderson Hall is a nine-story visual arts facility that houses a spacious gallery, studios, classrooms, and a library designed with a feeling of openness. Through the combination of Anderson Hall, Dorrance Hamilton Hall, and the Terra Building, the University provides a wealth of modern studios, shops, labs, equipment, galleries, and libraries to support the making of art.

The variety of studios and equipment is extensive, ranging from woodworking and metal shops, printmaking and computerized type-setting shops, to fine arts, crafts and design studios, and photo, film, and digital imaging labs. Four large kilns enhance ceramic-making capabilities and a forge has been built for sculpture. A large weaving shop is complete with dozens of looms and a dyeing room. A 19th century carriage house was converted into a skylit figure-modeling studio for sculpture students.

### Digital 3D Scanning and Printing Equipment

Students in Crafts, Industrial Design, Sculpture and other departments have access to equipment for digital 3D. Several computer labs are equipped with 3D CAD (computer aided design) software with which digital models may be created. Scanning is used to create digital 3D models from physical objects. The scanned models may be manipulated (scaled, refined, altered) and/or combined with the digital models created in 3D CAD programs. The centerpiece of our digital 3D facility is the Envisiontec Perfactory 3D printer. It automatically constructs physical models made of methacrylate (a plastic material) from the digital CAD models. The Perfactory prints

single objects as large as 7.5" x 6" x 9" and larger objects may be built in sections. The plastic models are used by design students as prototypes for visualization, testing, and presentation. Jewelry, crafts, and sculpture students create artwork to be printed out. The plastic may be used as the final product, or it may be painted, combined with other materials, transformed into other materials using molding and casting techniques, or transformed into metal through investment casting or electroforming.

### Digital Technology/Electronic Media

Advances in digital technologies have established the computer as an essential tool for creative work. Artists, designers, and performers will increasingly be responsible for the development of new digital media. These advances are creating a wealth of job opportunities for individuals with creative talent that is unparalleled in the history of the arts.

Since 1981, The University of the Arts has been a leader in the field of computer-mediated art and design education in the Northeast region. The University has carefully integrated new media technologies into traditional fields of study within art and design disciplines. Additionally, the Electronic Media Department offers studio elective courses in computer concepts, virtual sculpture, digital multimedia, and electronic media production, at introductory, intermediate, and advanced levels for all students regardless of their major. UArts remains dedicated to continuing this leadership role of preparing students for career opportunities in traditional and electronic media.

### Typography/Imaging Lab

The Imaging Lab is a fully equipped pre-press and output facility that accommodates Book Arts, The Borowsky Center for Publication Arts, Graphic Design, Illustration, Media Arts, and Printmaking, among many other departments. We have a traditional darkroom with three copy cameras, two enlargers, and one contact frame. Non-silver classes do all their darkroom work in this facility. The output center houses a Dolev 400 image-setter, film processor, Cannon CLC 900 color fiery printer, HP large-format six color printer, and three Macintosh workstations. We process film and color output for student work and departmental needs. Students are able to work in the lab under technicians and learn the workings of pre-press and high-end digital output. Imaging workshops are held with classes in the lab, as well as one-on-one consultations with students in the final stages of creative digital work for critiques, portfolios, and thesis exhibitions.

### Media Arts Studios

The Media Arts Department (photography/film/digital video/ animation) provides students with high-end equipment and studios modeled after professional environments. Media Arts houses two Master Series Oxberry animation stands, as used by Disney and other professional firms, to film animation drawings, which enable students to produce professional-quality work. In addition, Media Arts digital facilities include three AVID digital video editing systems, a state-of-the-art Windows XP Professional computer animation lab, and a 16-station closed-loop color-calibrated digital imaging computer lab. Media Arts also houses two animation shooting studios, a specially built and acoustically isolated film shooting studio, two fully equipped digital sound studios, five flatbed film editors, as well as video editing, a Casablanca editing system, splicers, synchronizers, and projectors.

Other Media Arts facilities include state-of-the-art

high-ventilation darkrooms with 55 4x5 enlargers, a black-and-white RC print processor, a color darkroom with 14 individual stations and a 32 RA four-color print processor, and four photography shooting studios with all the essential equipment for studio photography.

The Media Arts Equipment Room serves student needs by checking out animation, film, and photography equipment, including lights, cameras, tripods, animation discs, and sound equipment. The Equipment Room is open seven days a week and offers extended hours on weekdays.

### **Digital Imaging Lab**

The Media Arts Department Digital Imaging Lab is a unique facility built to support high-resolution digital imaging and digital video. The lab has 16 Apple Macintosh G4 computers, equipped with one gb of RAM, dual high-capacity hard drives, dual 21-inch Color Calibrated Apple Studio Display monitors for each cpu, Ultra SCSI cards, DVD-RAM, and FireWire CD-RW drives. Each station has an Epson 2450 FireWire flatbed scanner, and an Wacom Intuos 9x12 tablet. There are a number of Polaroid and Minolta Film Scanners, and an Agfa T2500 Digital Pre-Press scanner. For output, there are a number of devices including a Tektronix Phaser 780 color laser printer, a Fuji Pictrography 3500 Digital Printer, a Xante Tabloid Laser Printer, a Polaroid Pro-Palette 8045 8K film recorder, and a Hewlett Packard 5000PS wide-format digital inkjet printer, with both dye- and pigment-based inks. The lab also has two Pro-Tools XP systems, 17 Panasonic DV 1000 digital video decks and a Sony DSR-40 digital video deck. The lab is managed by an Apple G5 X server and XRAID servers, with more than 2.5 terrabytes of storage to facilitate the requirements of a modern digital workflow. The lab is available to students majoring in a Media Arts program, or enrolled in specifically designated Media Arts courses.

### **Computer Animation Lab**

The Media Arts Department Computer Animation Lab is a lab designed solely for computer animation. It features 16 IBM Dual Intel XEON processor workstations running Windows XP Professional, with Softlmage XSI 3.0, Maya for 3-D animation, and Adobe Premiere, After Effects, Illustrator, and Photoshop for 2-D work. Digital Audio is handled by Sound Forge and Pro-Tools, and there is also a Macintosh OS X system for FireWire output to the Sony DSR-40 Digital Video Deck. Each system is designed specifically for animation, and has a Wacom Tablet, a dedicated FireWire scanner, CD-RW drives, and a DVD and RW drive. Digital output is handled by three DPS Perception systems, a Sony Beta deck, a Panasonic SVHS deck, a Sony Digital Video Deck, and a DVD burner. The lab also has a Tektronix Phaser 780 color laser printer for output of animation stills. The lab is managed by a dedicated IBM Fibre Channel server running Windows 2003.

### **Digital Audio Sound Studios**

The Media Arts Department houses two state-of-the-art Digital Audio Sound Studios. They are based around two Pro-Tools 24 Mix-TDM systems, each with a Mackie 16x8x2 Mixing Console, a Tascam 234 4-track Cassette Recorder, a Tascam 122 Stereo Cassette recorder, two Neutrik 48 pt. patch bays, a Yamaha SPX900 Sound Processor, an Apple Macintosh G4 with a 17-inch monitor, DVD-RAM, FireWire CD-RW Drive, Tascam DA60 DAT recorder, and a USD Sync Controller. Both rooms can record from the Film Studio, or an Isolation Booth with microphones, foldback, and direct instrument connection.

The facilities also include three AVID Express Deluxe (v.5.7) suites running Windows 2000 Professional on Compaq W8000 2.8ghz, 512 RAM Computer Systems with Dual Stream Uncompressed video, Meridien III Board Set, Son Beta UVW01800 video deck, JVC BR-5800 SVHS video deck, mackie mixer, and dual 21-inch Sony Trinitron Monitors, complemented by three Final Cut Pro video editing Workstations. Two Apple XServe Dual Processor systems, and one Dual Processor Apple G4 system. Each suite includes DigiDesign ProTools 001 software and Hardware, Sony DSR 11 DV Decks, and 20-inch flat panel displays.

### Media Arts Department Dub Room

The Media Arts Dub Room allows conversion of audio and video media to differing formats. The following components are supported through track-mounted patch bays for dupes of conversion. Sony Beta UVW-1800 video deck, JVC BR-5800 SVHS video deck, Mackie 12 channel mixer, Elmo TRV-16 Film Transfer unit, Otari 1/4-inch half-track studio editing deck, Tascam 122 Stereo Cassette Deck, Yamaha DVD Player, Panasonic AGW3 Multi-Standard VHS deck, Tascam DA60 Studio DAT recorder, Tascam MD1 Minidisk deck, Technicx Turntable, Magnasync 16 mm magnetic film recorder, Nagra 4.2 tape deck, two Sony UMatic 3/4-inch video decks, and a Tascam Patch Bay.

### Borowsky Center for Publication Arts

The Borowsky Center for Publication Arts is both a unique educational arm of the University and a printing facility that provides students, staff, faculty, and visiting artists a resource to explore the creative potential inherent in the offset lithographic printing medium. The Center enables qualified users to experience the complete graphic arts process from initial conceptualization through production, while maintaining the highest printing standards. The Center is equipped with state-of-the-art equipment, including a Heidelberg Kors 19<sup>n</sup> x 25<sup>n</sup> offset press, a Dos flatbed horizontal camera, a darkroom for shooting and developing negatives, and platemaking and stripping facilities. Staffed with two master printers and student assistants, the Borowsky Center produces a wide variety of printed material including posters, catalogs, brochures, announcements, and limited edition prints. The Center's Fact Sheet, which includes all procedures for project submittal, is available in the CAD Dean's office.

# College of Art and Design Undergraduate Programs

All freshman students enter the 18-credit Foundation core program that includes courses in drawing, two-dimensional design, three-dimensional design, and time-motion studies. The Foundation program introduces the basic language and processes of the visual arts and prepares the students for entry into a major department. Through freshman elective course offerings, students are introduced to major course options and opportunities offered by the College of Art and Design.

In the sophomore year, students select a major from one of the following departments:

Crafts: (Ceramics, Fibers, Metals, Wood) Fine Arts: Painting and Drawing,

Printmaking/Book Arts, Sculpture

Graphic Design Illustration Industrial Design

Media Arts: Animation, Film/Digital Video, Photography

The major program is augmented by required and elective courses in other departments in CAD, CPA, and CMAC to encourage an awareness of the productive interaction that can occur between the many disciplines available at the University. Alternative career opportunities are often developed by students stimulated by courses outside their major.

The college currently offers three concentrations and seven minor programs that can augment or complement the student's major course of study.

Many departments offer internships and practicums to study offcampus during the junior and senior years. Frequent field trips to museums, galleries, artists' studios, and design studios in Philadelphia, New York, and Washington, D.C., supplement their regular work in studios and workshops.

### **Academic Advising**

Academic advising at the University is designed to provide maximum information and assistance to students from the time they enter the Foundation program in their freshman year until they complete their final semester as seniors.

In the Foundation year, each student is assigned to a Foundation section with its own advisor. Each student is required to meet with the advisor at least once each semester and is encouraged to seek out the advisor as soon as any difficulties begin to occur.

At the end of the Foundation year, when the student selects and enters one of the major departments, the student is assigned to a faculty member who teaches in that department. This faculty member serves as that student's advisor for the next three years. Each student meets with his or her advisor at least once a semester to discuss the student's academic program.

In addition, there are two formalized advising sessions:

 Second semester, freshman year: When students enter a major department, the advisor meets in small groups (four to five students) to orient them to collegiate and departmental academic requirements and standards, departmental expectations, elective options and opportunities, program strategies, two-year planning, and office hours;

2. Second semester, junior year: Individual meetings to review

progress, plan final year (both semesters), and review graduation requirements. Students may request a degree audit from the Office of the Registrar at any time.

Transcript copies of student records are supplied on request to faculty advisors by the Registrar following the recording of grades each semester.

### Credit Distribution

The student is ultimately responsible for completion of all course requirements for the degree program in which he/she is enrolled. The College requires a minimum of 123 credits for graduation (126 for the BS in Industrial Design). A student carrying an average of 15.5 credits per semester would be making normal academic progress toward graduation.

The general credit structure for the BFA is as follows:

Courses	Credits
Foundation	18
Major department credits	42
Studio Elective	21
Liberal Arts	42
Total credits	123

### **Studio Electives**

- Major studio departments may require up to six credits in another studio major, and/or Liberal Arts.
- Students may elect to replace up to six studio elective credits with Liberal Arts courses.
- Students are required to take at least nine credits of studio elective courses outside of their major program.
- Elective studio credits may be completed in any department at the College of Art and Design, the College of Media and Communication, or the College of Performing Arts.

### Major Program Requirements

The professional orientation and preparation of the College of Art and Design's undergraduate major degree programs require students to achieve beyond the University's minimum academic standards.

Students must achieve a grade of "C" or better in all College of Art and Design major course requirements and any required courses in other departments, including a discipline history if applicable.

Students who receive a grade of "C-" or lower in a required major course must repeat the course. The degree requirement for that student will be increased by the number of credits that must be repeated.

Students who receive "C-" or lower grades in major courses are required to schedule an appointment with the chair of their department during the first week of classes of the semester immediately following the semester in which the "C-" or lower grade was received. After advising with the chair, students must adjust their schedule accordingly during the Drop/Add period.

A student who receives more than one grade of "C-" or lower in required major courses in a given semester will be reviewed by the Academic Review Committee and placed on academic censure, even if the student's GPA is above 2.0.

An excessive number of grades of "C-" or lower in major coursework may result in dismissal. Students who are unable to achieve minimum grades in major coursework are advised to speak with their advisor and consider transferring to another major. The Art Therapy and Education concentrations are special courses of study that are offered in conjunction with the studio major programs. Interested students should refer to the program requirements of those concentrations.

Every student must have the approval of his or her department to proceed to the next level of coursework. Advising is a shared responsibility between the department and the student. Each must remain informed about the student's progress toward graduation. Finally, the student's petition to graduate must be approved by the department advisor or chairperson in consultation with his/her faculty.

### Minors/Concentrations

The University offers minors and concentrations for students who wish to focus on a specific discipline through organized electives. Please note that minors are offered by all three colleges at UArts. Please refer to the other college sections of this catalog for additional information about offerings, eligibility, prerequisites, and course requirements. You may also contact the departments directly for additional information.

Students wishing to include a minor as part of their undergraduate program should be advised that it is not always possible to complete a minor, and there are no penalties for starting a minor and not completing it. Students are not permitted to continue pursuit of the minor once all degree requirements have been met. All University minors are governed by the following guidelines:

- Students must meet eligibility requirements, which may include a satisfactory grade-point average, prerequisites, and departmental portfolio review.
- Intent to complete a minor is declared by filing the completed Minor Declaration Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
- A student may not major and minor in the same program, except where indicated.
- Courses applied to the minor may only be applied towards elective requirements.
- 5. All minors require a minimum of 15 credits, with the exception of E-Music for Music majors. Generally, no substitutions to the minor requirements are allowed. In exceptional situations where substitutions are granted, they must have the approval of both the major and minor program advisors.
- The requirements of the minor must be completed prior to graduation.
- 7. A student pursuing a minor may be required to complete more than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.
- 8. Minors are available only to undergraduate students.

### Animation Minor, Media Arts Department

This minor concentrates on the development of drawing skills that embrace a sense of timing and movement. The program also includes instruction in the basics of film and video technology. Film/Digital Video and Animation majors may not declare an Animation Drawing minor.

PF 210 A	Introduction to Film 1	3.0 credits
PF 212 A	Introduction to Animation I	3.0
PF 212•B	Introduction to Animation II	3.0
PF 312 A	Junior Animation Workshop I	3.0
PF 312 B	Junior Animation Workshop II	3.0

### **Book Arts Minor, Fine Arts Department**

This minor emphasizes the development of skills related to designing and creating books, incorporating both type and imagery. Instruction in image-making in multiples through printmaking processes, basic typesetting techniques, and introductory bookbinding methods are studied. Fine Arts-Printmaking majors may not declare a Book Arts minor.

PR 201	Relief Monotype or	3.0 cred
PR 204	Screenprinting - Etching	
PR 307	Book Arts: Concept and Structure	3.0
PR 326	Introduction to Offset Lithography	3.0
PR 425	Book Production	3.0
PR 223	Bookbinding Methods	1.5
PR 224	Book Arts Structures	1.5

### Figurative Illustration Minor, Illustration Department

The focus of this minor is on work with the figure in space. Old master and traditional drawing and painting techniques are demonstrated and utilized as the student concentrates on the development of skills related to figurative drawing and painting. Illustration majors may not declare a Figurative Illustration minor.

IL 200 A	Pictorial Foundation	3.0 credits
IL 200 B	Pictorial Foundation	3.0
IL 202 A	Figure Anatomy	3.0
IL 202 B	Figure Anatomy	3.0
IL 303	Figure Utilization	3.0

### Film/Digital Video Minor, Media Arts Department

. This minor provides training in film and video technology. Students work on their own as well as in teams with other students. Animation and Film/Digital Video majors may not declare a Film/Digital Video minor.

PF 210 A	Introduction to Film I	3.0 credits
PF 210 B	Introduction to Film/Digital Video	3.0
PF 310 A	Junior Cinema Production I	3.0
PF 320	Sinc-Sound for Narrative Film	3.0
PF 322	Experiments in	
	Advanced Digital Video	3.0

### Narrative Video, Media Arts Department

The minor in Narrative Video explores digital video as a medium for storytelling. It introduces students to various aspects of video production, including scriptwriting, storyboarding, editing, sound design, directing, and producing. Students develop their skills as they advance from scene exercises through a short film to a final year-long project. This minor is open to all UArts majors, except those in Film/Digital Video. As this minor is co-hosted by the College of Media and Communications. CMAC students should refer to the CMAC section of this catalog for additional regulations regarding this minor.

		lowing:

One of the folio		
WM 219	Writing for Film	3.0 credits
CM 295	Narrative Video	
	Production Workshop	3.0
PF 410 A	Senior Cinema Production I	3.0
PF 410 B	Senior Cinema Production II	3.0

One of the following:

CM 120	Sound Communication	3.0
PF 320	Sync-Sound for Narrative Film	3.0

### Photography Minor, Media Arts Department

The Photography minor stresses a fine-art approach to photography. It provides the basics of black-and-white as well as color photography and digital imaging. The emphasis is placed on gaining experience in a wide range of pictorial photographic applications. Once a student has mastered basic photographic technique, materials and processes that are used to manipulate photographic imagery are explored. Creativity and personal expression are emphasized in all of these courses. Photography majors may not declare a Photography minor.

Introduction to Photography I or	3.0 credits
Photography for Illustrators	
Introduction to Photography II	3.0
Color Concepts	3.0
Junior Photography Workshop	3.0
Digital Photography Workshop	3.0
	Photography for Illustrators Introduction to Photography II Color Concepts Junior Photography Workshop

### Studio Photography Minor, Media Arts Department

This minor is designed to give the student mastery of the full range of camera formats from a 35mm small format up to a 4x5 studio view camera. Technical training covers electronic strobe and tungsten studio lighting, as well as color transparency film and conventional black-and-white, and color photographic print materials and techniques. Advanced-level classes concentrate on design and creative approaches to staged and directed shooting. Photography majors may not declare a Studio Photography minor.

GD 310	Photographics or	
PF 315	Digital Photography Workshop or	
PF 211 B	Photography II	3.0 credits
PF 211 A	Introduction to Photography or	3.0
PF 209	Photography for Illustrators	
PF 217	Color Concepts	3.0
PF 313 A	Basic Photography Studio I	3.0
PF 313 B	Basic Photography Studio II	3.0

### Typography Minor, Graphic Design Department

The student learns the basic visual grammar of typography, incorporating this knowledge into information-based interpretations. Intermediate studies are concerned with the informational and editorial uses of typography, as well as multi-page formats. The advanced level develops a sophisticated expertise in solving complex messages through typographic expression. Graphic Design majors may not declare a Typography minor.

GD 212	Typography Fundamentals	3.0 credits
EM 201	Electronic Media/Production I	1.5 *
EM 202	Electronic Media/Production II	1.5 **
GD 306 A	Typography Emphasis	3.0 *
GD 306 B	Typography Emphasis	3.0 **
GD 426	Advanced Typography	3.0

\* It is recommended that these two courses be taken concurrently, when possible.

\*\* Ît is recommended that these two courses be taken concurrently, when possible.

### Digital Fine Arts Concentration, Electronic Media Department

This concentration is designed for students grounded in traditional two- and three-dimensional art and design principles who wish to incorporate digital tools and technology to create highly personalized artistic statements. While conceptually and procedurally digitally based, the digital fine arts concentration provides for physical output in two-, three- and four-dimensional realms as well as combined formats. Working closely with advisors, the student selects 15 credits from categories 1 and 11, with a six-credit minimum in each category.

<ol> <li>I. Imaging, It</li> </ol>	nteractivity and Sound Options:	
EM 210	Digital Multimedia	3.0 credits
PF 216	Computer Animation	3.0
PF 315	Digital Photo Workshop	3.0
MU 149 A	Aural Concepts	3.0
MU 415 A	Introduction to MIDI	3.0
PF 218	Creative Sound	3.0

### 11. Digital Expression and Output Alternatives:

n. Digitai	Expression and Output Alternatives.	
PR 412	Advanced Printmaking Media:	
	Digital Applications	3.0 credits
PR 425	Book Production	3.0
PF 322	Media Technology	3.0
ID 425	Advanced Computer-Aided Design	1.5

### Art Education Pre-Certification Concentration, Art Education Department

This concentration is designed to be taken in conjunction with a regular studio major in the CAD BFA program. In addition to meeting the requirements of a major studio department, students take courses in the Art Education Department, plus prescribed courses in liberal arts, photography, electronic media, and other studio areas. Please see the Art Education program description for additional information, requirements, and regulations.

### Art Therapy Concentration, Art Education/Art Therapy Department

While enrolled in one of the BFA programs in CAD, students may also elect this concentration, which introduces them to the discipline of art therapy on the undergraduate level. Students take four designated courses in psychology and behavioral science, which can also count toward the liberal arts requirements of their BFA program, and 15 credits of art therapy courses, which are considered as studio electives. Please see the Art Therapy program description for additional information, requirements, and regulations.

### Internships

Crafts, Fine Arts, Media Arts, Illustration, and Design sponsor an internship course open to all CAD students regardless of their majors. Internships are voluntary and valuable. They reinforce and expand classroom theory and practice and allow the student to test possible career choices and get a feel for the workplace. Students applying for an internship must meet the following eligibility requirements: junior or senior level in a BS or BFA program, a 2.5 cumulative grade-point average and be registered for no more than 18 credits, including those from the Internship during the semester. No more than six Internship credits may be credited toward a BS or BFA degree.

Each participating department has an Internship Faculty Advisor who is responsible for coordinating the internships, placing students with workplace sponsors, advising students on course requirements, and deciding on the final pass/fail grades.

Students who are interested in pursuing an internship may obtain Internship information from their faculty advisor, the Career Services Office, or the Dean's Office in CAD. Students sign up for internships during the registration process. The internship course is graded on a pass/fail basis and carries three academic credits. For further information please see the Internship section of the Academic Policies and Procedures section of this catalog, and the course descriptions in the back of this catalog.

### Foreign and Summer Study Programs

Foreign and summer studies are available through a number of programs hosted by other institutions. Interested students should meet with the chair of their major department to discuss the appropriate program, timing, and feasibility of off-campus study. Those who choose to participate should contact the Registrar and Financial Aid Office for advising on transfer of credit and financing.

## Cooperative Program with Philadelphia University

An agreement between The University of the Arts and Philadelphia University (formerly Philadelphia College of Textiles and Science) permits a limited number of students in each institution to register for a maximum of three undergraduate credits per semester at the sister institution without the payment of additional tuition.

Students are limited to a total of six undergraduate exchange credits during their four-year enrollment at the home institution. Registration is available on a selective basis for qualified students and is restricted to courses not offered at the home institution.

Interested students should contact the Office of the Registrar at 215-717-6420 for additional information and registration materials.

## Association of Independent Colleges of Art and Design (AICAD) Mobility Program

The College of Art and Design at The University of the Arts is a member of the Association of Independent Colleges of Art and Design (AICAD). Students in good standing may spend a semester (with a possible extension to two semesters on a space-available basis) as a guest at another member institution. Students remain matriculated at The University of the Arts, and with their advisor's prior approval will receive full credit for work done at one of the following cooperating institutions:

Art Academy of Cincinnati
Art Institute of Boston
Art Institute of Southern California
Atlanta College of Art
California College of Arts and Crafts
California Institute of the Arts
College for Creative Studies
Cleveland Institute of Art
Columbus College of Art and Design
Cooper Union School of Art
Corcoran School of Art
Kansas City Art Institute
Lyme Academy of Fine Arts

Maine College of Art Maryland Institute, College of Art Massachusetts College of Art Memphis College of Art Milwaukee Institute of Art and Design Minneapolis College of Art and Design Montserrat College of Art Moore College of Art and Design Oregon College of Art and Craft Otis College of Art and Design Pacific Northwest College of Art Parsons School of Design Pennsylvania Academy of the Fine Arts Rhode Island School of Design Ringling School of Art and Design San Francisco Art Institute School of the Art Institute of Chicago School of the Museum of Fine Arts, Boston

### **AICAD International Affiliates**

Alberta College of Art and Design Burren College of Art Emily Carr Institute of Art and Design Nova Scotia College of Art and Design Ontario College of Art and Design

Students apply through their home institutions, which are responsible for the selection of participants. For further information, contact the Office of the Dean, 215-717-6120.

## Foundation Program

Diane Pepe

dpepe@uarts.edu
Mark Campbell

mcampbell@uarts.edu Co-Chairpersons 215-717-6210

The Foundation program in the College of Art and Design provides incoming freshmen with a year devoted to a basic understanding of principles and concepts in the visual arts. During the first semester, each student is a member of a Foundation section and takes three co-requisite courses: Two-Dimensional Design, Three-Dimensional Design, and Drawing. During the second semester, students select a minimum of nine credits (three co-requisite courses) from the four courses offered by Foundation: Two-Dimensional Design, Three-Dimensional Design, Drawing, and Time and Motion. Each class meets for three hours, twice a week

Each section of students is taught by a team of faculty members who are professionals in their various fields of art and design; many hold the ranks of Professor and Associate Professor. In Foundation courses, faculty members stress not only the independent qualities of a discipline, but also its interdependent character. Through these basic studies and their interactions, students discover the underlying values and principles important to all visual arts.

Classroom work is enriched by home assignments, critiques and reviews, guest artists, films, slides, and class trips. One faculty member from each section's team is designated as the advisor to that section. Students meet individually with the advisor to discuss concerns, the registration process, and their choice of major.

The student chooses an additional course offered by the major studio departments each semester. These elective courses are designed to acquaint the student with the practices of the major studio areas. Students also register for two Liberal Arts courses in each semester, as required by the University core.

### Midyear Admission

In addition to the typical September start date, students may also enter midyear and begin the Foundation Program in January. The department schedules first-semester core courses during the spring semester, and a seven-week, nine-credit, intensive second semester between mid-May and the end of June. Midyear admits who successfully complete the two-semester Foundation Program between January and June can enter their major program of study in the fall of the same calendar year in which they entered the program.

### **Facilities**

In addition to the numerous multipurpose studios used by Foundation students for their regular class activities, the Foundation program provides other facilities to support and enrich studio projects.

The Foundation Department has a Macbased digital media lab and a compliment of analog and digital video cameras. This facility is used by all classes and can be accessed by students to execute projects in Two-Dimensional Design, Three-Dimensional Design, and Time Motion.

The Foundation Shop is used for all Three-Dimensional Design, and Time and Motion classes, and provides all Foundation students with the opportunity to work with a diversity of materials such as wood, metal, plastic, and stone. The Foundation Shop houses a wide range of power equipment, including band saws, scroll saws, sanders, table saws, chop saws and other power tools. The Shop is monitored by a full-time Shop Supervisor and is open from 8 a.m. to 4 p.m. Monday through Friday.

The Nature Lab (the Visual Resource Center) contains an extensive selection of natural and man-made objects that serve as sources for research that enhances and complements the educational experience. The Nature Lab is used frequently by all Drawing classes. It is also well utilized by Three-Dimensional and Two-Dimensional Design classes. Some of the many objects in our collection include rocks, minerals, animal skeletons such as birds, cats, and turtles, human skeletons and skulls, plant forms, seashells, sea horses, coral, horseshoe crabs, taxidermy reptiles, bats, frogs, and more. Included in our collection is a "digital microscopy" station, enabling students to work directly from microscopic specimens to examine and record visual information through digital still and video clips. Students are invited to use the Nature

Lab in addition to their scheduled class time.

The full-time freshman student is typically scheduled for 16.5 credits each semester, usually as follows:

Foundation		Credits
Fall *		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing 1	3.0
HU 103 A	Intro. to Modernism 1	3.0
Fall Total		16.5
Spring **		
Choose any	three courses:***	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ear Total	33.0

<sup>\*</sup> Students entering the Foundation program through Midyear Admission will enroll in these courses for the spring semester.

<sup>\*\*</sup> Students entering the Foundation program through Midyear Admission will enroll in these courses for the Summer I semester.

<sup>\*\*\*</sup> Under certain circumstances, students may take all four second-semester Foundation courses.

### **Foundation Faculty**

#### Lisa Baird

Senior Lecturer BA, Bowdon College BFA, San Francisco Art Institute MFA, Maryland Institute College of Art

### David V. Berger

Senior Lecturer
BFA, The University of the Arts
MFA, Pennsylvania Academy of the
Fine Arts

#### Lowell Boston

Adjunct Assistant Professor BFA, The University of the Arts MFA, California Institute of the Arts

#### Bill Brown

Senior Lecturer BA, Temple University MFA, Washington University

### Mark Campbell

Associate Professor BFA, Philadelphia College of Art MFA, Mills College

### Charles Cooper

Senior Lecturer BFA, Philadelphia College of Art MFA, Yale University

### Matthew Courtney

Senior Lecturer
BS, Philadelphia College of Art
MFA, Kent State University

### Larry Donahue

Adjunct Associate Professor BFA, Philadelphia College of Art MA, The University of the Arts

### William Gilbert

Senior Lecturer
BFA, Rhode Island School of Design
MFA, Tyler School of Art,
Temple University

### Maddy Gold

Senior Lecturer
BFA, Philadelphia College of Art
MFA, Pratt Institute

### Michael Grothusen

Assistant Professor BFA, University of Kansas MFA, Tyler School of Art, Temple University

### Gerald Herdman

Associate Professor Certificate, Cleveland Institute of Art MFA, University of Pennsylvania

### Steven laffe

Associate Professor
BFA, Philadelphia College of Art
MFA, Tyler School of Art,
Temple University

### Elsa Johnson

Professor BFA, Cooper Union MFA, University of Pennsylvania

### Niles Lewandowski

Associate Professor BFA, Maryland Institute College of Art MFA, University of Pennsylvania

### Larry Mitnick

Associate Professor BArch, Cooper Union MArch, Harvard University

### Diane Pepe

Adjunct Associate Professor BFA, Carnegie Mellon University MFA, University of New Mexico

### **Boris Putterman**

Associate Professor
Diploma, Cooper Union School of Art
BFA, Philadelphia College of Art
MFA, Indiana University

### Leo Robinson

Master Lecturer
BA, Howard University
MFA, Cranbrook Academy of Art

### Michael Rossman

Professor BID, MFA, Pratt Institute

#### Karen Saler

Associate Professor BFA, Philadelphia College of Art MFA, Maryland Institute College of Art

### Mark Shaver

Senior Lecturer BFA, Virginia Commonwealth University MFA, University of Georgia

### Foundation Professors

Edna Andrade Robert McGovern Richard Stetser

### **Crafts**

### **James Makins**

jmakins@uarts.edu Chairperson 215-717-6100

The Crafts Department seeks to develop artists of originality and resourcefulness who can excel in the most competitive professional environment. Studio experience is provided in four major craft areas: ceramics, fibers, metals, and wood. There are also offerings in glass and plaster to complement the curriculum.

Each crafts area offers a balanced concentration in both the technical and aesthetic aspects of the medium. While practical training and specialized skills are necessary for creative ability, the conceptual and expressive evolution of each student is the essential focus of the department. An ongoing study of the contemporary crafts movement is seen as an integral element for those involved in the program. The range of faculty in each area provides the student with exposure to a diversity of professional perspective and experience.

Through an incisive and rigorous curriculum, the department prepares students for professional involvement in their craft.

Upon graduation, students elect to. become independent artists, teachers, or designers, or find employment in industry. Individuals often combine these occupations in order to meet their individual needs and goals.

### **Crafts Faculty**

#### Karen Breeze

Lecturer BFA, The University of the Arts

### Sharon Church

Professor
BS, Skidmore College
MFA, School for American Craftsmen,
Rochester Institute of Technology

### Linda Cordell

Lecturer
BFA, Alfred University
MFA, Louisiana State University

### Maegan Crowley

Lecturer
BFA, The University of the Arts
MFA, Cranbrook Academy of Art

### William Daley

Professor Emeritus
BA, Massachusetts College of Art
MA, Columbia Teachers College

### Christopher Darway

Senior Lecturer BFA, Philadelphia College of Art

### Larry Donahue

Adjunct Associate Professor BFA, Philadelphia College of Art MA, The University of the Arts

### Zachary Duncan-Tessmer

Lecturer
BFA, Ohio State University
MFA, Cranbrook Academy of Art

### Rachel Fuld

Lecturer BA, Oberlin College

### lames Harmon

Master Lecturer BFA, Rhode Island School of Design MFA, The University of Illinois

### Gabrielle Kantor

Lecturer BFA, The University of the Arts MFA, Cranbrook Academy of Art

#### Alec Karros

Visiting Assistant Professor BFA, Philadelphia College of Art MFA, Rhode Island School of Design

#### Wook Kim

Lecturer
BFA, Rhode Island School of Design
MFA, Cranbrook Academy of Art

### Lucartha Kohler

Senior Lecturer Moore College of Art Carnegie Mellon University

### lack Larimore

Adjunct Associate Professor BS, Michigan State University

### Mi-Kyoung Lee

Assistant Professor BFA, Dong-A University, Pusan, Korea MFA, The University of the Arts MFA, Cranbrook Academy of Art

### James Makins

Professor
BFA, Philadelphia College of Art
MFA, Cranbrook Academy of Art

### Rod McCormick

Professor
BFA, Tyler School of Art,
Temple University
MFA, Rhode Island School of Design

### Pam Pawl

Lecturer
BS, Philadelphia College of Textiles
and Science

### Judith Schaechter

Adjunct Professor BFA, Rhode Island School of Design

### Anne Schaefer

Lecturer BFA, Washington University

### Warren Seelig

Distinguished Visiting Professor
BS, Philadelphia College of Textiles
and Science
MFA, Cranbrook Academy of Art

### Patricia Siembora

Lecturer BFA, MAT, The University of the Arts

### Jessica Smith

Adjunct Assistant Professor BFA, University of Washington MFA, University of Kansas

### Mary Smull

Lecturer
BFA, The University of the Arts

### Lola Brooks Spier

Lecturer
BFA, State University of New York
at New Paltz

#### Lizbeth Stewart

Associate Professor BFA, Moore College of Art

### Roy Superior

Professor BFA, Pratt Institute MFA, Yale University

### Walter Zimmerman

Assistant Professor
BA, Pennsylvania State University
Certification in Art Therapy
MFA, Rochester Institute of Technology

## Crafts Bachelor of Fine Arts 123 credits

Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
Choose any	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ar Total	33.0
Sophomo	re	
Fall		
CR200 A	Projects 1	3.0
CR XXX	Media-Specific Course	3.0
CR XXX	Media-Specific Course	3.0
HU 140 A	Art History Survey 1	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
CR200 B	Projects 1	3.0
CR XXX	Media-Specific Course	3.0
	Electives	3.0
HU140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore '	Year Total	30.0

Junior		Credits
Fall		
CR300 A	Projects II	3.0
CR XXX	Media-Specific Course	3.0
CR XXX	Media-Specific Course	3.0
	(300 level/advanced)	
	Electives	3.0
HU 253	History of Crafts	3.0
Fall Total		15.0
Spring		
CR300 B	Projects II	3.0
CR XXX	Media-Specific Course	3.0
	(300 level/advanced)	
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year	Total	30.0
Senior		
Fall		
CR400 A	Projects III	3.0
CR XXX	Media-Specific Course	3.0
	(300 level/advanced)	
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
CR400 B	Projects III	3.0
CR XXX	Media-Specific Course	3.0
	(300 level/advanced)	
	Electives	6.0
HU XXX	Liberal Arts	3.0
C . T 1		15.0
Spring Total		

Electives must include at least nine studio credits outside of the Crafts offerings.

Liberal Arts Distribution Note all Liberal Arts courses are 3.0 credits. LA CR 101/B 3 cr. HU 103 A/B 3 cr. HU 140 A/B 3 cr. 3 cr. 3 cr. 3 cr. Literature 3 cr. Humanities 3 cr. Social Science 3 cr. 3 cr. Science/Math 3 cr. Lib. Arts Electives 3 cr. 3 cr. HU 253 History of Crafts 3 cr.

## Media-Specific Course Offerings:

GD 211 4 D	The state of the state of
	Introduction to Throwing
	Introduction to Handbuilding
CR 221 A	Introduction to Fibers
CD AAA D	and Mixed Media
CR 221 B	Introduction to Color and the Loom
CR 222	Constructed Surface
CR 227	Experimental Costume Design
	Introduction to Glassblowing
CR 232	Stained Glass
CR 241 A	Body Adornment/Introduction
	to Jewelry
CR 241 B	Introduction to Jewelry
CR 242	Introduction to Metalsmithing
CR 243	Jewelry Rendering and Design
CR 245	Art for the Body
CR 249	Enameling
CR 251	Introduction to Molding and Casting
CR 252	Plaster Workshop
CR 253	Ceramic Technology
CR 255	Large-Scale Handbuilding
CR 256	Ceramics
CR 261 A/B	Introduction to Wood
CR 277	Fabric Resists and Embellishment
CR 278	Fabric Printing
CR 280	Introduction to Metal Casting
CR 281	Introduction to Electroforming
CR 282	Metal Furniture
CR 283	Small-Scale Steelworking
CR 285	Introduction to Furniture
CR 286	Wood Carving
CR 287	Low-Tech Furniture
CR 299	Selected Topics
CR 322 A/B	Advanced Fibers Mixed Media
CR 329	Advanced Textile Design
CR 331	Advanced Glassblowing
CR 332	Advanced Fusing and Stained Glass
CR 370 A/B	Advanced Throwing
CR 371 A/B	Advanced Ceramics
CR 380 A/B	Advanced Jewelry/Metals
	Advanced Metals
	Advanced Furniture
	Advanced Wood
·CR 999	Independent Study

### Crafts Curriculum Options

The Crafts curriculum has been designed to give the student flexibility in his or her choice of media concentrations. Some students may enter the Crafts Department knowing the specific medium in which they wish to concentrate. Other students may elect to divide their media-specific coursework between two areas of potential concentration. Still others may want to pursue a mixed media approach to their Crafts education. All are possible, but careful attention must be paid to meeting departmental, college, and University requirements while pursuing personal interests.

Of the 42 credits required for a Crafts major, 18 of these credits are devoted to the core of Project Courses. The remaining 24 credits are to be taken elsewhere in the Crafts Department. However, it is important to note that 12 of those credits must be at the advanced (300-400) level.

### Core Studio Projects Courses

Each semester all Crafts students take Projects, a core studio course. These courses provide aesthetic structure and involve discussion and investigation of broader Crafts issues, with critiques of the student's work. Students then have the freedom to choose from a variety of technique-based courses, which aid in developing that aesthetic. Emphasis is placed on the interdependency of all the arts, with particular attention given to the unique contribution of Crafts ideology and practice. As a co-requisite for Projects, each student must be enrolled in at least one three-credit media-specific course in a major area of concentration; ceramics, fibers, jewelry, metalsmithing, and wood. These co-requisites must be at the appropriate 200 or 300 level. Glass is currently offered as a department elective.

## Single Medium Concentration

Students entering the department knowing the specific medium in which they wish to concentrate from sophomore through senior year take one three-credit media-specific course in that concentration each semester of the three-year journey through the department. Four media-specific courses must be at the advanced level.

### **Dual Concentration**

It is possible to have a dual concentration within the Crafts Department. If the student enters the sophomore year with an interest in two distinct media then, by taking the prerequisite of two courses at the 200 level early on, in the sophomore and junior years, the student can continue at the advanced level in these same two media during the junior and senior years. Two three-credit courses at the advanced level in each concentration will fulfill the 12-credit advanced-level requirement.

### Multiple Media Concentration

It is possible to take courses during the sophomore and junior years in three or more media. However, this will require the greatest vigilance on the part of the student to meet all the requirements for graduation. Having sampled an array of introductory courses, the student must then take an additional introductory course in at least one medium in order to proceed to the advanced level. To meet the advanced level requirement as a multiple media student, it will be necessary to (a) take all 12 advanced credits in one medium or (b) use studio elective credits to take advanced-level courses in additional media.

### **Fine Arts**

### Jeanne Jaffe

jjaffe@uarts.edu Chairperson 215-717-6102

The Fine Arts Department provides students an opportunity to explore both the common and diverse nature of the Fine Arts traditions of Painting/Drawing, Printmaking/Book Arts, and Sculpture. On the sophomore level, students are introduced to the media and concepts of all three disciplines. In the junior year, students choose a major from one of the above studio areas to develop personal authority and commitment within the discipline. The senior year is focused on advanced studio practice and performance in the major. Upper-level Fine Arts seminars and studio classes are designed to foster an appreciation of the shared purposes and goals of the contemporary fine artist.

In addition to the major programs, the University offers a Digital Fine Arts concentration. See the listing of minors and concentrations for information on requirements.

Having encountered a diversity of concepts, attitudes, and media, from charcoal to the computer, Fine Arts graduates find career opportunities as professional, exhibiting artists, curators and gallery personnel, critics, mural and portrait painters, decorative artists, set designers, printmakers, bookbinders, paper and book conservators, graphic designers, commercial printers, mold-makers, commercial sculptors, cinematic prop makers, special effects artists, and teachers at elementary, secondary, and university levels.

## Painting/Drawing Sharon Horvath

shorvath@uarts.edu Coordinator 215-717-6495

The Painting/Drawing major provides a firm basis for students to develop a professional involvement with their work. A balance is sought between the acquisition of studio skills and the development of a critical intelligence.

Students are encouraged, through the rigor of studio activity, to understand the breadth of art in both its traditional and contemporary forms, and to gain increasing authority in their own work.

Courses evolve from the study of basic working methods and concepts to the refinements of personal vision and aesthetic judgment. In the final semester of the senior year, each student is required to complete a thesis project, which culminates in a formal presentation of a paper and an exhibition of a coordinated body of work.

The faculty of practicing professional artists represents a diversity of attitudes and ideals. Through the format of studio instruction, dialogue, and critique, they seek to instill in each student a habit of self-instruction, which will serve far beyond the program at the University.

The Painting/Drawing Department possesses its own gallery space where faculty, students, alumni, and invited artists have an opportunity to exhibit their work.

Studio activity is augmented by lectures, symposia, seminars, visiting artists, and field trips to museums and galleries.

### Painting/Drawing Faculty

### Eugene Baguskas

Associate Professor BFA, Yale University

### Gerald Herdman

Associate Professor Certificate, Cleveland Institute of Art MFA, University of Pennsylvania

#### Sharon Horvath

Associate Professor BFA, The Cooper Union MFA, Tyler School of Art, Temple University

### Steven Jaffe

Associate Professor BFA, Philadelphia College of Art MFA, Tyler School of Art, Temple University

### **David Kettner**

Professor BFA, Cleveland Institute of Art MFA, Indiana University

### Eileen Neff

Adjunct Professor
BA, Temple University
BFA, Philadelphia College of Art
MFA, Tyler School of Art,
Temple University

### **Gerald Nichols**

Professor
Diploma, Cleveland Institute of Art
MFA, University of Pennsylvania

#### **Boris Putterman**

Associate Professor
Diploma, Cooper Union School of Art
BFA, Philadelphia College of Art
MFA, Indiana University

## Painting/Drawing Bachelor of Fine Arts 123 credits

		o oround
Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing 1	3.0
HU 103 A	Intro. to Modernism 1	3.0
Fall Total		16.5
Spring		
	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
FF 140	Electives	1.5
LA CR 102		3.0
HU 103 B	First Year Writing II Intro. to Modernism II	3.0
	muo, to Modernishi H	
Spring Total		16.5
Freshman Ye	ear Total	33.0
Sophomo	re	
Fall		
PT 202 A	Sophomore Painting	3.0
FA 222	Drawing: Form and Space	e 3.0
Choose one	course from the following	three*:
SC 201	Sculpture I	3.0
PR 201	Relief/Monotype	3.0
PR 204	Screen Printing/Etching	3.0
*****		
HU 140 A	Art History Survey 1	3.0
HU XXX	Liberal Arts	3.0
Fali Total		15.0
Spring		
PT 202 B	Sophomore Painting	3.0
Choose 30 c	redits from the following:	
FA234	Drawing Studies	1.5
FA235	Media Techniques	1.5
FA 223	Intro. to Figure Modeling	
FA 205	Concepts/Works on Pape	
	course from the following	
PR 201	Relief/Monotype	3.0
PR 204	Screenprinting/Etching	3.0
SC 202	Sculpture I	3.0
HU140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore Y	Year Total	30.0

Junior		Credits
Fall		
PT 340	Color Studies	1.5
FA 333 A	Attitudes and Strategies	3.0
PT 302 A	Junior Painting	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		16.5
Spring		
PT 360	Junior Seminar	1.5
PT 334	Junior Drawing	3.0
PT 302 B	Junior Painting	3.0
HU XXX	Liberal Arts	6.0
Spring Tota	1	13.5
Junior Year	Total	30.0
Senior		
Fall		
PT 402 A	Senior Painting	4.5
FA 425	Drawing References	1.5
FA 460	Senior Fine Arts Seminar	r 1.5
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		13.5
Spring		
PT 402 B	Senior Painting	6.0
FA 426	Drawing References	1.5
	Electives	6.0
HU XXX	Liberal Arts	3.0
	1	16.5
Spring Total	•	

<sup>\*</sup> Painting Majors must take one sculpture course and one printmaking course. These will be counted as electives outside of the Painting offerings.

Electives must include at least nine studio credits outside the Painting offerings.

### Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LA CR 101/102	3 cr.	3 cr.
HU 103 A/B	3 cr.	3 cr.
HU 140 A/B	3 cr.	3 cr.
Literature	3 cr.	
Humanities	3 cr.	
Social Science	3 cr.	3 cr.
Science/Math	3 cr.	
Lib. Arts Electives	3 cr.	3 cr.
Art History Elective	3 cr	

## Printmaking/Book Arts Mary Phelan

mphelan@uarts.edu Coordinator 215-717-6490

The Printmaking major bases its instructional program on the development and realization of visual ideas through multiple image-making processes. The primary objectives are to develop conceptual abilities and technical proficiencies, leading the student to acquire personal imagery and professional competence in printmaking media.

The department provides the expertise of a faculty of professional artists to study traditional and contemporary methods. The major graphic media explored include relief processes, etching (intaglio), lithography stone, metal plate, and offset and waterbased screenprinting, and non-silver photographic printmaking. Courses in book and typographic design stimulate experimentation in unifying the elements of paper, prints, typography, and bookbinding.

Visiting artists, field trips, and guest lecturers supplement the studio experience. Using the city as an extended workshop, Print students attend seminars and museum collections. The Print Study Seminar is held in the Print Room at the Philadelphia Museum of Art and furnishes a unique opportunity to study original prints from the 15th through the 20th centuries.

The main emphasis over the three-year undergraduate period of study is on the evolution of students as artists who make individualized demands upon the media. As with any study in the fine arts, the experience should be multidimensional, reflective of a broad range of personal and professional involvement, and reinforced with stimulation from related areas of interest, including drawing, painting, digital arts, photography, graphic design, illustration, sculpture, and crafts.

The undergraduate curriculum is enhanced by the graduate program in Book Arts/ Printmaking. This two-year course of study of 60 credits culminates in a Master of Fine Arts Degree. The program provides the opportunity for the individual artist's expression in limited edition bookworks. Undergraduate students work alongside MFA candidates in studios, workshops, and some major and elective classes. (Students interested in the MFA degree in Book Arts/Printmaking should contact the Department of Printmaking or the Office of Admission.)

### **Facilities**

The Printmaking Department provides extensive facilities for water-based screen-printing, stone and plate lithography, relief, etching and non-silver photographic processes. The bookbinding room houses book presses, board shear, and a guillotine paper cutter. The letterpress studio contains three Vandercook presses for printing handset type and polymer plates with over 100 fonts of varied type. The offset lithography press room features a Davidson 901 offset press used by the students for handson experience.

Another important resource is the Borowsky Center for Publication Arts, which is equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing of student, faculty, and visiting artist works.

Printmaking/Book Arts faculty and students have been committed to the testing and integration of non-toxic printmaking processes and inks in the studios since the late 1970s

### Printmaking/Book Arts Faculty

### Carol Barton

Senior Lecturer BFA, Washington University

#### Denise Carbone

Senior Lecturer BFA, Glassboro State College MFA, The University of the Arts

### Sandra Davis

Lecturer BFA, The University of the Arts

### James Dupree

Adjunct Assistant Professor
BFA, Columbus College of Art
and Design
MFA, University of Pennsylvania

#### lames Green

Master Lecturer BFA, Oberlin College M.Ph., Yale University MLA, Columbia University

### Lois M. Johnson

Professor
BS, University of North Dakota
MFA, University of Wisconsin-Madison

#### Nathan Knobler

Professor Emeritus BFA, Syracuse University MA, Florida State University

### Hedi Kyle

Adjunct Associate Professor
Diploma, Werk-Kunstschule, Wiesbaden,
Germany

#### Peter Lister

Senior Lecturer
Certificate, Pennsylvania Academy of
the Fine Arts
The Barnes Foundation, Philadelphia

### Mary Phelan

Associate Professor BS, The College of Saint Rose MA, University of Wisconsin-Madison

### Winnie Radolan

Senior Lecturer BS, Moore College of Art

### Rosae Reeder

Lecturer
BFA, The University at Buffalo,
New York
MFA, The University of the Arts

### Anthony Rosati

Adjunct Associate Professor BA, Rider College MFA, Tyler School of Art, Temple University

#### Laurel Schwass-Drew

Lecturer BFA, Philadelphia College of Art MFA, The University of the Arts

### Patricia M. Smith

Assistant Professor BA, Immaculata College MA, Philadelphia College of Art

### Lori Spencer

Adjunct Assistant Professor
BFA, State University of New York,
Purchase
MFA, The University of the Arts

### Sarah Van Keuren

Adjunct Professor BA, Swarthmore College MFA, University of Delaware

### Susan White

Lecturer
BFA, Moore College of Art
MFA, The University of the Arts

## Printmaking/Book Arts Bachelor of Fine Arts 123 credits

Foundation		Credits	
Fall			
FP 110	Drawing	3.0	
FP 120	2-D Design	3.0	
FP 130	3-D Design	3.0	
	Electives	1.5	
LA CR 101	First Year Writing I	3.0	
HU 103 A	Intro. to Modernism I	3.0	
Fall Total		16.5	
Spring			
Choose any	three courses:		
FP 111	Drawing	3.0	
FP 121	2-D Design	3.0	
FP 131	3-D Design	3.0	
FP 140	Time and Motion	3.0	
	Electives	1.5	
LA CR 102	First Year Writing II	3.0	
HU 103 B	Intro. to Modernism II	3.0	
Spring Total		16.5	
Freshman Year Total		33.0	

Sophomo	re	
Fall		
FA 222	Drawing: Form and Space	3.0
PR 201	Relief/Monotype	3.0
PT 202	Sophomore Painting	3.0
HU 140 A	Art History Survey 1	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
PR 204	Screen Printing/Etching	3.0
SC 201	Sculpture I	3.0
Choose one	course from the following thi	ee:
FA 222	Drawing: Form and Space	3.0
FA 223	Intro. to Figure Modeling	3.0
FA 205	Concepts/Works on Paper	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Tota	l	15.0
Sophomore	Year Total	30.0

Junior		Credits
Fall	-	
FA 333 A	Attitudes and Strategies	3.0
PR 300	Lithography	3.0
PR 306	Print Study Seminar I	1.5
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		16.5
Spring		
PR 333	Attitudes and Strategies	3.0
PR 301	Printmaking Workshop	1.5
PR 307	Book Arts:	
	Concepts and Structure	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		16.5
Junior Year 7	[otal	33.0
Senior		
Fall		
PR 400	Advanced Workshop	3.0
PR 406	Print Study Seminar II	1.5
	Electives	6.0
HU XXX	Liberal Arts	3.0
Fall Total		13.5
Spring		
PR 420	Thesis Workshop	3.0
FA 460	Senior Fine Arts Semina	r 1.5
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		13.5

Electives must include at least nine studio credits outside the Printmaking/Book Arts offerings.

Senior Year Total:

27.0

Liberal Arts Distribution Note all Liberal Arts courses are 3.0 credits. LA CR 101/102 3 cr. 3 cr. HU 103 A/B HU 140 A/B 3 cr. 3 cr. 3 cr. 3 cr. Literature Humanities 3 cr. 3 cr. Social Science 3 cr. 3 cr. Science/Math 3 cr. Lib. Arts Electives 3 cr. 3 cr. Art History Elective 3 cr.

### Sculpture leanne laffe

jjaffe@uarts.edu Coordinator 215-717-6102

The field of sculpture today is open and wide-ranging. Sculptors now create works that range from coin-sized medallic art to pieces that incorporate actual craters and other natural landforms. While some sculptors work with traditional materials such as clay and stone, others incorporate light, sound, and video into their work. Figurative sculpture today can be either traditional modeled forms, or robotic forms that actually move. The expansive nature of sculpture provides a challenge to institutions that educate artists, and we take that challenge seriously.

The Sculpture Department's aim is to provide a sound, balanced exposure to all the formal, technical, and intellectual aspects of art, in preparation for the student's continued professional growth beyond the undergraduate years. To this end, our curriculum is structured to provide formal and technical instruction, while at the same time allowing for individual creative development. Seminar classes in the junior and senior years engage the student in discussions on sculpture theory, philosophy, and critical thought.

Comprehensive facilities include fully equipped wood and metal shops, a foundry, a plaster shop and figure modeling studio, as well as an open studio for general use. Juniors and seniors have individual studios. A full-time shop supervisor provides technical assistance and supervision. Faculty members are all practicing professional sculptors, representing a wide variety of styles and interests. Classroom instruction is supplemented by visiting artists, gallery and museum visits in Philadelphia, and field trips to New York and Washington, D.C.

Our graduating students are recognized nationally for their creativity and diversity, and for their preparation for the next steps in their professional careers.

### Sculpture Faculty

### Harvey Citron

Adjunct Professor BFAEd, Pratt Institute Diploma, Academy of Fine Arts, Rome

#### Laura Frazure

Senior Lecturer BFA, The University of the Arts

### Jeanne Jaffe

Professor

BFA, Tyler School of Art, Temple University MFA, New York State College of Ceramics at Alfred University

### Elsa Johnson

Professor

BFA, Cooper Union MFA, University of Pennsylvania

### Mashiko Nakashima

Master Lecturer Brooklyn Museum School of Art

### Steve Nocella

Senior Lecturer BFA, Philadelphia College of Art MFA, University of Pennsylvania

#### Barry Parker

Professor

BFA, Eastern Michigan University MFA, University of Massachusetts

### John Phillips

Master Lecturer

BA, Temple University

### Jennie Shanker

Adjunct Assistant Professor BFA, Philadelphia College of Art MFA, Yale University

### Sculpture Bachelor of Fine Arts 123 credits

Foundatio	п	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
Choose any	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ear Total	33.0

Sophomo	re	
Fall		
SC 201	Sculpture I	3.0
FA 223	Intro. to Figure Modeling	3.0
Choose one	course from the following the	ee:
PT 202 A	Sophomore Painting	3.0
PR 201	Relief/Monotype	3.0
PR 204	Screen Printing/Etching	3.0
HU 140 A	Art History Survey I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
SC 202	Sculpture I	3.0
Choose one	course from the following the	ree:
PT 202 B	Sophomore Painting	3.0
PR 201	Relief/Monotype	3.0
PR 204	Screen Printing/Etching	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Choose one	course from the following the	ree:
FA 222	Drawing: Form and Space	3.0
FA 223	Intro. to Figure Modeling	3.0
FA 205	Concepts/Works on Paper	3.0
Spring Tota	l	15.0
Sophomore	Year Total	30.0

Junior		Credits
Fall		
FA 333 A	Attitudes and Strategies	3.0
SC 251	Sculpture Since 1945	1.5
	Sculpture Elective*	1.5
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
SC 333	Attitudes and Strategies	3.0
	Sculpture Elective*	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year T	lotal .	30.0
Senior		
Fall		
SC 401	Sculpture III	3.0
	Sculpture Elective*	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
SC 402	Sculpture III	3.0
FA 460	Senior Fine Arts Semina	r 1.5
	Sculpture Elective*	1.5
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0

LA CR 101/102	3 cr.	3 cr.
HU 103 A/B	3 cr.	3 cr.
HU 140 A/B	3 cr.	3 cr.
Literature	3 cr.	
Humanities	3 cr.	
Social Science	3 cr.	3 cr.
Science/Math	3 cr.	
Lib. Arts Electives	3 cr.	3 cr.
Art History Elective		3 cr.

* Sculpture Electives		
Choose from	:	
SC 220 A/B	Molding and Casting	
SC 241	Intro. to Sculpture Projects	
SC 242	Intro. to Sculpture Projects	
SC 260 A	Structure of the Figure	
SC 260 B	Structure of the Figure	
SC 321	Carving	
SC 421	Metals	
SC 431	Advanced Figure Modeling	
SC 431 B	Advanced Figure Modeling	
SC 441	Advanced Projects	
SC 442	Advanced Projects	
SC 443	Projects in Figure Modeling	
Elastinas m.	at in aluda at lagat wing atudia anadita	

Electives must include at least nine studio credits outside the Sculpture offerings.

### **Graphic Design**

### Debra Drodvillo

ddrodvillo@uarts.edu Chairperson 215-717-6225

Graphic designers play a key role in our information-based society. They give form to the interface between users and our culture of rapidly proliferating products, places, processes, information, and services.

The Graphic Design Department, since its beginning, has sought to give students the basis to solve problems in communication in a way that merges concerns for fidelity to content, for the visual aesthetic, and for engaging the reader-viewer's rapport.

The faculty and students are engaged in a collaborative process of exploring the "New" as it emerges. For graphic design, the New has meant specifically the transformation of media, which affects how messages are created and transmitted, and how the intersection of design, media, and culture are understood.

Throughout the three years of major concentration, problems in graphic communication are combined with exploratory and experimental studies in drawing, color, photography, typography, and emerging technologies. The curriculum is supplemented by special lecture programs; workshops with invited design firms; and on-site studio seminars in selected design offices and studios, paper and printing plants, museums and libraries, and with film and computer graphic producers.

Opportunities for additional study in fine arts, illustration, photography, animation, filmmaking, and emerging technologies are available.

Designers work across several media and venues—from handmade images to digital images, still images to time-based communications, and print-oriented problems to communications in cyberspace.

With successful completion of the program, students are prepared for entry-level positions as graphic designers with design studios, publishers, corporations, nonprofit institutions, governmental agencies, architects and planners, network or cable broadcasters, film and video producers, or advertising agencies.

The faculty are practicing professionals with distinguished records of accomplishment, sensitive and responsive to the changes in the field of design, yet not limited by its current practices.

### Graphic Design Faculty

### Hans Allemann

Adjunct Professor Swiss National Diploma, School of Design, Basel, Switzerland

### Ian Almquist

Adjunct Professor BFA, Philadelphia College of Art

### Laurence Bach

Professor

BFA, Philadelphia College of Art Certificate, Graduate Study, School of Design, Basel, Switzerland

#### **Jennifer Bernstein**

Senior Lecturer BA, Brown University MFA, Yale University

### John Connolly

Senior Lecturer
BFA, The University of the Arts
MFA, Yale University

### Debra Drodvillo

Associate Professor BFA, Cooper Union MFA, Yale University

### Inge Druckrey

Professor
AB, University of Basel,
Basel, Switzerland
Swiss National Diploma, School of
Design, Basel, Switzerland

### Richard Felton

Professor
BS in Design, University of Cincinnati
MFA, Yale University

### **Dorothy Funderwhite**

Senior Lecturer
BFA, The University of the Arts
Certificate, Graduate Study, School of
Design, Basel, Switzerland

### Marie Greco

Senior Lecturer BFA, Philadelphia College of Art

#### Kenneth Hiebert

Professor Emeritus
BA, Bethel College
Swiss National Diploma, School of
Design, Basel, Switzerland

### Peter Kery

Master Lecturer BFA, Philadelphia College of Art

### Deborah McSorley-Kery

Senior Lecturer BFA, The University of the Arts

### Chris Myers

Associate Professor BA, University of Toledo MFA, Yale University

#### Kristie Williams

Associate Professor
BS, University of Cincinnati
MFA, Yale University
Certificate, Graduate Study, School of
Design, Basel, Switzerland

### Chris Zelinsky

Associate Professor Swiss National Diploma, School of Design, Basel, Switzerland

## Graphic Design Bachelor of Fine Arts 123 credits

Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
Choose any	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102		3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ar Total	33.0
Sophomo	·e	
Fall		
GD 210	Letterform Design	3.0
GD 211 A	Descriptive Drawing	3.0
GD 213 A	Design Systems	3.0
	Electives	3.0
HU 140 A	Art History Survey 1	3.0
Fall Total		15.0
Spring		
GD 212	Typography Fundamenta	ls 3.0
EM 201	Electronic Media/	
	Production I	1.5
GD 211 B	Descriptive Drawing	3.0
GD 213 B	Design Systems	3.0
	Electives	1.5
HU 140 B	Art History Survey II	3.0
Spring Total		15.0

Sophomore Year Total

30.0

Junior		Credits
Fall		
GD 306 A	Typography Emphasis	3.0
EM 202	Electronic Media/	
	Production II	1.5
GD 311 A	Communications Studio	3.0
	Electives	1.5
HU 254	History of Comm. Desig	
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
GD 306 B	Typography Emphasis	3.0
EM 203	Digital Interactive Techr	
GD 311 B	Communications Studio	3.0
	Electives	1.5
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year T	Total Total	30.0
Senior		
Fall	-	
GD 411 A	Design Studio	3.0
GD 412 A	Problem-Solving	3.0
EM 204	Advanced Digital	
	Interactive Technique	1.5
	Electives	1.5
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
GD 411 B	Design Studio	3.0
GD 412 B	Problem-Solving	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0

Electives must include nine studio credits taken outside the Graphic Design offerings.

Liberal Arts Distribution Note all Liberal Arts courses are 3.0 credits. Note an Exbertal Arts Coaless are 3.0 Cre.

LA CR (10/10)2 3 cr. 3 cr.

HU 103 A/B 3 cr. 3 cr.

HU 140 A/B 3 cr. 3 cr.

Literature 3 cr.

Humanities 3 cr.

Social Science 3 cr. 3 cr. Science/Math 3 cr. 3 cr. 3 cr. Lib. Arts Electives

3 cr.

HU 254 History of Comm.

### Illustration

### Mark Tocchet

mtocchet@uarts.edu Chairperson 215-717-6240

Illustrators give visual substance to thoughts, stories, and ideas. The Illustration Department prepares its students for entry into the fields of book and periodical publishing, promotion, advertising, design, and specialty fields.

Illustrators must call upon a broad range of traditional and up-to-date competencies to respond to today's visual problems. As visual communicators, illustrators need to be open-minded, eclectic, flexible, and imaginative. The illustrator's solution should be appropriate, intelligent, expressive, and visually engaging.

In order to prepare for a career in this competitive field, The University of the Arts Illustration student develops skills that encompass two-dimensional media: from painting and drawing to photography, design, production processes, and emerging opportunities in digital image-making. Students may concentrate on a studio, a digital, or a pictorially oriented illustration curriculum. These skills are nurtured within a stimulating cultural climate provided by the resources of the faculty, visiting professionals, a gallery exhibition program, the University, and the city at large. Each student progresses from general competencies to a personal viewpoint, clarified career goals, a professional attitude, and a finished portfolio.

### **Illustration Faculty**

### Jonathan Barkat

Senior Lecturer BFA, The University of the Arts

### Megan Berkheiser

Senior Lecturer
BFA, The University of the Arts
MFA, School of Visual Arts

### Jay Bevenour

Lecturer
BA, Tyler School of Art,
Temple University

### **Brian Biggs**

Assistant Professor BFA, Parsons School of Design

### Robert Byrd

Senior Lecturer BFA, The University of the Arts

### Russell Farrell

Senior Lecturer BFA, The University of the Arts

### Renee Foulks

Master Lecturer
BFA, Moore College of Art
MFA, Tyler School of Art,
Temple University

### Ralph Giguere

Adjunct Associate Professor BFA, The University of the Arts

### Linda Gist

Senior Lecturer
BFA, The University of the Arts

### Al Gurv

Master Lecturer BA, St. Louis University

### Sabin Howard

Master Lecturer BFA, Philadelphia College of Art MFA, New York Academy of Art

### **Paul King**

Adjunct Associate Professor
Certificate, Pennsylvania Academy
of Fine Art
BFA, Philadelphia College of Art
MFA, Boston University

#### Earl Lewis

Adjunct Associate Professor BFA, MFA, Tyler School of Art, Temple University

### William Masi

Senior Lecturer BFA, The University of the Arts

### Tim O'Brien

Senior Lecturer BFA, Paier College of Art

### **Phyllis Purves-Smith**

Associate Professor BFA, Cooper Union MFA, Tyler School of Art, Temple University

### David Rankin, III

Senior Lecturer BFA, The University of the Arts

### Roger Roth

Senior Lecturer BFA, Pratt Institute

#### Robert Stein

Professor
BFA, Massachusetts College of Art
MFA, Tyler School of Art,
Temple University

### Stephen Tarantal

Professor BFA, Cooper Union MFA, Tyler School of Art, Temple University

### Mark Tocchet

Associate Professor BFA, School of Visual Arts

### Illustration

### Bachelor of Fine Arts 123 credits

Foundation		Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism 1	3.0
Fall Total		16.5
Spring		
Choose any	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102		3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ear Total	33.0
Sophomo	re	
Fall		
IL 200 A	Pictorial Foundation	3.0
1L 202 A	Figure Anatomy	3.0
IL 204	Typography	3.0
HU 140 A	Art History Survey 1	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
IL 200 B	Pictorial Foundation	3.0

Figure Anatomy

Liberal Arts

Photo. for Illustrators

Art History Survey 11

3.0

3.0

3.0

3.0

15.0

30.0

IL 202 B

HU 140 B

HU XXX

Spring Total

Sophomore Year Total

PF 209

Junior	Cr	edits
Fall	Figure, Digital or Stud	lio Track
IL 300 A	Illustration Methods	3.0
IL 30i	Design Methods	3.0
IL 302	Figurative Communication	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
IL 300 B	Illustration Methods	3.0
IL 303	Figure Utilization	3.0
1L 304	Sequential Format* or	3.0
	Electives	
HU XXX	Liberal Arts	6.0
Spring Tota	1	15.0
Junior Year	Total:	30.0
Senior		
Fall	Figure, Digital or Stud	lio Track
1L 400 A	Illustration	3.0
1L 403 A	Senior Portfolio	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
1L 400 B	Illustration	3.0
1L 403 B	Senior Portfolio	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Tota	i	15.0
Senior Year	Total	30.0

Electives must include at least nine studio credits outside the Illustration offerings.

\* Sequential Format is only required of Design/Studio Track Students

Liberal Arts Distribution
Note all Liberal Arts courses are 3.0 credits.

LA CR 101/102 3 cr. 3 cr. HU 103 A/B 3 cr. 3 cr. HU 140 A/B 3 cr. 3 cr. Literature 3 cr. Humanities 3 cr. Social Science 3 cr. 3 cr. Science/Math 3 cr. Lib. Arts Electives 3 cr. 3 cr. Art History Elective 3 cr.

### **Industrial Design**

### Ionas Milder

jmilder@uarts.edu Chairperson 215-717-6250

The Industrial Design Department provides a professional education for those wishing to bring order, utility, aesthetics, and appropriateness to the products, contents, and processes of our modern global society. The program prepares students for careers in the design of products, environments, and design systems/strategies, integrating the design of communications, furniture, equipment, interfaces, and interiors/exhibits. Also addressed are issues of human factors research, computer-aided design, product development, manufacturing, business, and a host of other considerations related to the humanistic uses of technology.

Industrial Design involves considerable conceptual experimentation. An encompassing investigation into our evolving material-product culture and contemporary social issues provides a forum in which students may draw from diverse sources: high technology, fine arts, industrial production, architectural constructions, invention, social behavior, craft techniques, and contemporary design culture.

The department emphasizes the development of graphic, sculptural, and spatial design skills as a complement to creative problem-solving, technical innovation, and effective communications during the solution of actual problems of design.

After initial coursework to introduce basic design, communication, and collaboration processes, including computer-aided design and model-making, students develop and apply theory, skill, and knowledge to functional design problems, many brought into the studio by industry. Visiting designers also bring knowledge of current design, manufacturing, and professional practices into studio and lecture courses, while visits to industry provide opportunities for direct observation and firsthand knowledge of design and manufacturing processes. Based on this foundation of skill, experience, and information, emphasis in the final semesters shifts to the responsibility for integration of the total design process by the individual student, who works directly with a client/sponsor on a thesis project prior to graduation. During

the final semester, the instructional focus shifts to career planning, portfolio preparation, and the development of information-gathering and business communication skills to better prepare the student to enter the profession.

Due to the wide scope and creative, yet practical character of an Industrial Design education, many career opportunities await the graduate with consulting design firms, corporate design staffs, manufacturing facilities, exhibit houses, retailers, advertising/marketing agencies, research organizations, museums, educational institutions, and government agencies, all of whom recognize the need to constantly improve the appearance, manufacture, performance, and social value of their products.

### **Industrial Design Faculty**

### Rama Chorpash

Assistant Professor
BSID, California College of
Arts and Crafts

### David Comberg

Adjunct Associate Professor BFA, Massachusetts College of Art MFA, Yale School of Art

### **Anthony Guido**

Associate Professor BSID, The Ohio State University

#### lamer Hunt

Associate Professor BA, Brown University Ph.D., Rice University

### James Janish

Senior Lecturer
BS, State University of New York, Buffalo
MID, Pratt Institute

### Michael McAllister

Senior Lecturer
BS, Drexel University
MID, The University of the Arts

### Jonas Milder

Assistant Professor
BID, Fachhochschule fuer Gestaltung,
Germany
Design Diploma (MID),
Hochschule der Kuenste,
Berlin, Germany

### Barent Roth

Adjunct Assistant Professor BSID, University of Illinois MID, The University of the Arts

## Industrial Design Bachelor of Science 126 credits

Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
Choose any	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ar Total	33.0

Sophomo	re	
Fall		
1D 200 A	Studio 1: Projects	3.0
1D 220 A	Studio 2: Techniques	3.0
ID 290	Design Issues Seminar	3.0
HU 140 A	Art History Survey I	3.0
HU 251	History of Industrial Desig	gn 3.0
Fall Total		15.0
Spring		
1D 200 B	Studio 1: Projects	3.0
ID 220 B	Studio 2: Techniques	3.0
ID 214	Materials and Processes So	em. 3.0
	Electives	3.0
HU 140 B	Art History Survey II	3.0
Spring Tota	1	15.0
Sophomore	Year Total	30.0
	*	

Junior	Cı	redits
Fall		
ID 300 A	Studio 3: Projects Studio	3.0
ID 320 A	Studio 4: Techniques	3.0
ID 327	Design Semantics Seminar	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		
ID 300 B	Studio 3: Projects Studio	3.0
ID 320 B	Studio 4: Techniques	3.0
ID 326	Human Factors Seminar	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year 7	Total	33.0
Senior		
Fall		
ID 400 A	Studio 5: Projects Studio	3.0
ID 420 A	Studio 6:	
	Professional Comm.	3.0
ID 490 A	Design Theory Seminar	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
ID 400 B	Studio 5: Projects Studio	3.0
	0. 11. 6	
ID 420 B	Studio 6:	
ID 420 B	Studio 6: Professional Comm.	3.0
ID 420 B ID 490 B		3.0 3.0
	Professional Comm.	
	Professional Comm. Design Practice Seminar	3.0

Electives must include nine studio credits taken outside the Industrial Design offerings.

30.0

### Recommended Electives:

Senior Year Total

While none of the following is required for graduation, they are recommended by the department.

acparimen	
CR 251	Intro. to Molding and Casting
CR 252	Plaster Workshop
EM 110	Computer Concepts
EM 210	Digital Multimedia
HU 452	Topics in Design
ID 113	Freshman ID
ID 312	Architectonics
MM 472	Special Projects in Multimedia
PF 203	Portfolio Documentation

Liberal Arts Distribution Note all Liberal Arts courses are 3.0 credits. LA CR 101/102 3 cr. 3 cr. HU 103 A/B 3 cr. 3 cr. HU 140 A/B 3 cr. 3 cr. Literature 3 cr. Humanities 3 cr. Social Science 3 cr. 3 cr. 3 cr. Science/Math 3 cr. Lib. Arts Electives 3 cr. Art History Elective 3 cr.

### **Media Arts**

### Harris Fogel

hfogel@uarts.edu Chairperson 215-717-6300

The Media Arts Department offers majors in photography, film/digital video, and animation, while providing elective classes to the University at large. The three-year curriculum of each major is built around a sequence of courses designed to move the student to a position of independence within the discipline. Many of our studio courses feature a written component to provide a balance between technical skills and the critical thinking and historical context necessary for a complete exploration of one's medium. An introduction to the fundamental ideas and techniques of the medium fills much of the sophomore year. During the two remaining years, the student is expected to refine techniques, develop a sense of personal vision, identify goals, and pursue activities directly related to professional practice.

The Media Arts Department provides extensive studio facilities and equipment for students enrolled in its courses. A nominal fee is required for access.

Philadelphia's professional resources have allowed the department to develop an extensive internship program for advanced Media Arts majors. This program allows students to gain professional experience while earning academic credit. Internship sponsors have included commercial photography studios; galleries; independent artists; animation, film, video, and multimedia production houses; television stations; medical facilities; magazine and book publishers; and digital imaging studios.

The Media Arts Department also offers minor concentrations in all three of its programs—film/digital video, animation, and photography—which are available to students outside of their major studio program. Those interested in this option should consult with both their major advisor and the Media Arts Department.

### Media Arts Faculty

### Susan Arthur

Senior Lecturer BA, Wellesley College MA, The University of Texas, Austin

### Laurence Bach

Professor

BFA, Philadelphia College of Art Certificate, Graduate Study, School of Design, Basel, Switzerland

### Rick Barrick

Senior Lecturer BA, University of Georgia MFA, School of Visual Arts

### Richard Bell

Senior Lecturer BS, Kent State University

### Lowell Boston

Adjunct Assistant Professor BFA, The University of the Arts MFA, California Institute of the Arts

### Gerard Brown

Senior Lecturer BFA, Boston University MFA, School of the Art Institute of Chicago

### John J. Carlano

Adjunct Associate Professor BFA, Philadelphia College of Art

### Connie Coleman

Adjunct Professor BFA, MFA, Rhode Island School of Design

### John Columbus

Adjunct Associate Professor BFA, Hartford Art School MFA, Columbia University School of the Arts

### Colette Copeland

Lecturer BFA, Pratt Institute MFA, Syracuse University

### David Deneen

Adjunct Assistant Professor BFA, The University of the Arts

### Mike Enright

Lecturer

BFA, The University of the Arts MFA, California Institute of the Arts

### Dominic Episcopo

Lecturer

BFA, The University of the Arts

### Alida Fish

Professor BA, Smith College

MFA, Rochester Institute of Technology

### Harris Fogel

Associate Professor BA, Humboldt State University MA, New York University

### David Graham

Associate Professor BFA, Philadelphia College of Art MFA, Tyler School of Art, Temple University

### Matthew Hollerbush

Lecturer BFA, The University of the Arts

### Steven Jackett

Lecturer
BA, Dartmouth College
MFA, School of Visual Arts

### Ilan Jacobsohn

Lecturer

BFA, Washington University, St. Louis MFA, Massachusetts College of Art

### Robert Levin

Master Lecturer
BID, Pratt Institute

### Jenny Lynn

Senior Lecturer
BFA, Tyler School of Art,
Temple University

### Robert Lyons

Senior Lecturer
BS, State University of New York,
New Paltz

### Chris Magee

BA, Reed College
BFA, University of Oregon
MFA, California Institute of the Arts

### Michael O'Reilly

Lecturer

BS, Indiana University of Pennsylvania

### Jeannie Pearce

Adjunct Professor
BFA, Rochester Institute of Technology
MFA, University of Delaware

### John Phillips

Senior Lecturer

### **Barbara Proud**

Senior Lecturer BA, University of Delaware

### Maria Rodriguez

Senior Lecturer
BA, University of Virginia
MFA, Temple University

### Dina Rose

Lecturer BFA, The University of the Arts

### Kathy Rose

Senior Lecturer
BFA, Philadelphia College of Art
MFA, California Institute of the Arts

#### Peter Rose

Professor BA, City College of New York

### John Serpentelli

Senior Lecturer BFA, MAT, The University of the Arts

#### Anula Shetty

Senior Lecturer BA, St. Xavier's College MFA, Temple University

### Sandy Sorlien

Master Lecturer BA, Bennington College

#### Karl Staven

Associate Professor BA, Yale University MA, Harvard University MFA, New York University

#### Amanda Tinker

Lecturer
BS, Drexel University
MFA, Tyler School of Art,
Temple University

### Tricia Treacy

Lecturer
BA, West Virginia University
MFA, The University of the Arts

### Vida Vida

Master Lecturer BA, California State University MA, California State University

### Wendy Weinberg

Associate Professor BA, University of Michigan MFA, Temple University

### John Woodin

Adjunct Assistant Professor
BFA, University of New Orleans
MFA, Tyler School of Art,
Temple University

### Ken Yanoviak

Senior Lecturer BA, Temple University

### **Photography**

### Alida Fish

afish@uarts.edu Coordinator 215-717-6303

This major prepares students for a wide range of careers in photography by providing a solid grounding in traditional photography and digital imaging. In the sophomore year, students receive in-depth training in craft and ideas fundamental to photographic imaging. Technical exercises emphasize electronic imaging as well as traditional black-and-white and color processes. The curriculum covers both descriptive photography and more experimental manipulated image-making.

During the junior year, students consider photographic forms beyond the traditional print, such as the photographic book, nonsilver processes, and installation work. Large-format photography and studio practice with its control of artificial lighting are also part of the junior curriculum. In both the junior and senior years, students may pursue the study of specialized interests on an elective basis, including illustration and editorial photography, photojournalism, environmental portraiture, creative portfolio development, advanced digital imaging, and professional practice.

The senior year is primarily devoted to the production of an independent body of work of the student's own choosing and direction. The senior thesis provides the opportunity to begin the process of self-definition as photographer and artist. A required junior-level course in photographic criticism, coupled with required classes in the history of photography, exemplifies the strong emphasis that the department places on critical thinking and self-expression in words as well as through photographs.

Each spring, the Media Arts Department hosts the Paradigm Lecture Series, an outstanding resource available to photography majors. Through this series, photographers of national and international reputation are invited by the department to visit the campus to discuss their work and meet with the students.

## Photography Bachelor of Fine Arts 123 credits

Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU t03 B	Intro. to Modernism $\Pi$	3.0
Spring Total		16.5
Freshman Ye	ear Total	33.0
Sophomo	re	
Fall		
PF 210 A	Intro. to Film 1 *	3.0
PF 211 A	Intro. to Photography I	3.0
	Electives	3.0
HU 140 A	Art History Survey I	3.0
HU 255	History of Photography	3.0
Fall Total		15.0
Spring		
PF 211 B	Intro. to Photography II	3.0
PF 217	Color Concepts *	3.0
	Electives	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore '	Year Total	30.0

Liberal Arts Distribu	tion		
Note all Liberal Arts	courses ar	e 3.0 credits.	
LA CR 101/102	3 cr.	3 cr.	
HU 103 A/B	3 cr.	3 cr.	
HU 140 A/B	3 cr.	3 cr.	
Literature	3 cr.		
Humanities	3 cr.		
Social Science	3 cr.	3 cr.	
Science/Math	3 cr.		
Lib. Arts Electives	3 cr.	3 cr.	
HU 255	3 cr		

Junior	Cre	dits
Fall		
PF 31t A	Jr. Photography Workshop I	3.0
PF 313 A	Basic Photography Studio I	3.0
PF 315	Digital Photography	
	Workshop*	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 311 B	Jr. Photography Workshop II	3.0
PF 313 B	Basic Photography Studio II	3.0
PF 415 A	Critical Issues in	
	Photography	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year T	otal	30.0
Senior		
Fall		
PF 411 A	Sr. Photography Workshop	3.0
PF 415 B	Critical Issues in	
	Photography	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 411 B	Sr. Photography Workshop	3.0
PF XXX	Photo Elective**	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Senior Year 7	Total .	30.0

Electives must include nine studio credits taken outside the Photography offerings.

PF 333 Adv. Digital Photo Wkshp.

PF 334 Surface Altered Photographs

PF 335 Photojournalism
PF 336 Fashion & Editorial Portrait Photography

PF 413 Professional Practices

PF 499 Internship

<sup>\*</sup> Can be taken either fall or spring semester.

<sup>\*\*</sup>May be selected from one of the following:

PF 323 Selected Topics: Photography

### Film/Digital Video

#### Peter Rose

prose@uarts.edu Coordinator 215-717-6554

The Film/Digital Video program in the Media Arts Department prepares students to work in Narrative, Documentary, and Experimental filmmaking. At the same time, a solid preparation and foundation in craft has enabled an extremely high percentage of our graduates to enter the professional field as freelance editors, sound recordists, cinematographers, technicians, animators, screenwriters, and directors.

The Filmmaking major provides students with a background in all phases of film and video production, including film cinematography, videography, film and video editing, and sound/image manipulation. As in still photography, filmmaking students acquire a strong background in criticism, theory, and history of media. All Film/Video majors pursue at least one practical internship as part of the degree requirements.

The study of film and video at the University has been supplemented by a number of other activities, including the Paradigm Lecture Series. Through this series, which occurs each spring, film and video artists of national and international reputation visit the campus to conduct lectures and present screenings of their work.

## Film/Digital Video Bachelor of Fine Arts 123 credits

Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
Choose any	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ar Total	33.0

Sopnomor	e	
Fall		
PF 210 A	Intro. to Film I	3.0
PF 211 A	Intro. to Photography I	3.0
WM 251	Narrative Cinema I *	3.0
CM 120	Sound Communication	3.0
HU 140 A	Art History Survey I	3.0
Fall Total		15.0
Spring		
PF 210 B	Intro. to Film/Digital Video	3.0
PF 212 B	Intro. to Animation II	3.0
WM 252	Narrative Cinema II **	3.0
HU 140 B	Art History Survey II	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Sophomore Y	ear Total	30.0

Liberal Arts Distribution Note all Liberal Arts courses are 3,0 credits. LA CR 101/102 3 cr. 3 cr. HU 103 A/B 3 cr. 3 cr. HU 140 A/B 3 cr. 3 cr. Literature 3 cr. Humanities 3 cr. Social Science 3 cr. 3 cr. Science/Math 3 cr. Lib. Arts Electives 3 cr. 3 cr. WM 251

Junior	Cr	edits
Fall		
PF 310 A	Jr. Cinema Production I	3.0
WM 219	Writing for Film	3.0
PF 320	Sinc-Sound for	
	Narrative Film	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 310 B	Jr. Cinema Production II	3.0
PF 324	Film Forum: Selected Topi	cs 3.0
PF 322	Experiments in	
	Advanced Digital Video	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Tota	1	15.0
Junior Year	Total	30.0
Senior		
Fall		
PF 410 A	Sr. Cinema Production I	3.0
PF 424	Time:	
	A Multi-disciplinary Sem.	3.0
PF 499	Internship	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
PF 410B	Sr. Cinema Production II	3.0
	Electives	6.0
HU XXX	Liberal Arts	6.0
Spring Tota	1	15.0
Spring rota		

Electives must include nine studio credits taken outside the Film/Video offerings.

<sup>\*</sup> WM 251 and WM 252 Narrative Cinema I & II are required of all Film/Video majors.

<sup>\*\*</sup> WM 252 Narrative Cinema II can be counted as a studio elective, humanities, or liberal arts course.

### Animation

#### Karl Staven

kstaven@uarts.edu Coordinator 215-717-65523

The Animation program in the Media Arts Department prepares students to work in computer, traditional, stopmotion, and experimental animation. The basic principles of animation can be applied to all forms of image and object manipulation. The program gives its graduates a strong understanding of timing and motion, and a grounding in the wide variety of techniques available to the animator. Animation majors get a solid background in life drawing, traditional hand-drawn animation, stop-motion and experimental animation, and 2-D and 3-D computer animation. Animation majors choose the area(s) on which to focus as they construct their junior and senior thesis films.

This broad-based approach has allowed graduates to obtain professional positions in both the animation industry and as independent artists. Alumni become computer animators, directors, storyboard artists, production assistants, special-effects animators, and character designers.

## Animation Bachelor of Fine Arts, 123 credits

Foundation (		Credits	
Fall			
FP t t0	Drawing	3.0	
FP 120	2-D Design	3.0	
FP 130	3-D Design	3.0	
	Electives	1.5	
LA CR 101	First Year Writing 1	3.0	
HU 103 A	Intro. to Modernism 1	3.0	
Fall Total		16.5	
Spring			
Choose any	three courses:		
FP 111	Drawing	3.0	
FP 121	2-D Design	3.0	
FP 131	3-D Design	3.0	
FP 140	Time and Motion	3.0	
	Electives	1.5	
LA CR 102	First Year Writing II	3.0	
HU 103 B	Intro. to Modernism II	3.0	
Spring Total		16.5	
Freshman Ye	ear Total	33.0	
Sophomo	re		
Fall			
PF 210 A	Intro. to Film 1	3.0	
PF 212 A	Intro. to Animation I	3.0	
1L 205	Figure Drawing**		
	for Animators	3.0	
WM 251	Narrative Cinema I *	3.0	
HU 140 A	Art History Survey 1	3.0	
Fall Total		15.0	
Spring			
PF 210 B	Intro. to Film/Digital Vid	eo 3.0	
PF 212 B	Intro. to Animation II	3.0	
PF 216	Computer Animation I **	** 3.0	
WM 252	Narrative Cinema II *	3.0	
HU 140 B	Art History Survey II	3.0	
Spring Total		15.0	
a , ,	v	20.0	

Liberal .	Arts L	Distrii	bution
-----------	--------	---------	--------

Sophomore Year Total

Note all Liberal Arts courses are 3.0 credits. LA CR 101/102 3 cr. 3 cr HU 103 A/B 3 cr. 3 cr. HU 140 A/B 3 cr. 3 cr. Literature 3 cr. Humanities 3 cr. Social Science 3 cr. 3 cr. Science/Math 3 cr. Lib. Arts Electives 3 cr. 3 cr.

3 cr.

30.0

Junior	Cre	edits
Fall		
PF 312 A	Jr. Animation Workshop I	3.0
PF 316	Computer Animation II***	3.0
PF 325	Sound Design and Tech.	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 312 B	Jr. Animation Workshop II	3.0
PF 327	Moving Art: Animation	
	Theory and Production	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year	Total	30.0
Senior		
Fall		
PF 412 A	Sr. Animation Workshop	3.0
Select one co	ourse from the following two:	
WM 219	Writing for Film	3.0
PF 424	Time:	
	A Multidisciplinary Sem.	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
PF 412 B	Sr. Animation Workshop	3.0
PF 324	Film Forum: Selected Topic	s 3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Senior Year	m - 1	30.0

Electives must include nine studio credits taken outside the Animation offerings.

IL 202 Figure Drawing

PF 326 Advanced 3-D Computer Animation

PF 328 Selected Topics in Animation

PF 330 Clay and Puppet Animation

PF 331 Image and Performance

WM 251

<sup>\*</sup>WM 251 and WM 252 Narrative Cinema 1 and II are required of all Animation majors. WM 252 Narrative Cinema II can be counted as a studio elective, humanities, or liberal arts course.

elective, humanities, or liberal arts course.

\*\* IL 205 fulfills 3 credits of elective requirements.

\*\*\* Can be taken gither fall or environ semester.

<sup>\*\*\*</sup> Can be taken either fall or spring semester. By the end of the junior year, it is strongly recommended that Animation majors have taken at least one of the following five advanced major electives for three studio elective credits:

## Film/Animation Bachelor of Fine Arts 135 credits

Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
Choose any	three caurses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ear Total	33.0
Sophomo	re	
Fall		
PF 210 A	Intro. to Film 1	3.0
PF 211 A	Intro. to Photography I*	3.0
PF 212 A	Intro. to Animation 1*	3.0
1L 205	Figure Drawing	
	for Animators*	3.0
WM 251	Narrative Cinema 1**	3.0
HU 140 A	Art History Survey I	3.0
Fall Total		18.0

Intro. to Film/Digital Video 3.0

Intro. to Animation II

Computer Animation 1\*

Narrative Cinema II\*\*

Art History Survey II

3.0

3.0

3.0

3.0

15.0

33.0

Spring PF 210 B

PF 212 B

PF 216

WM 252

HU 140 B

Spring Total

Sophomore Year Total

Junior	Cre	dits
Fall		
PF 310 A	Jr. Cinema Production I	3.0
PF 312 A	Jr. Animation Workshop I	3.0
PF 316	Computer Animation II	3.0
PF 320	Film Sound	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		
PF 310 B	Jr. Cinema Production II	3.0
PF 312 B	Jr. Animation Workshop II	3.0
PF 327	Moving Art:	
	Animation Theory	3.0
PF 322	Media Technology	3.0
HU XXX	Liberal Arts	6.0
Spring Total		18.0
Junior Year T	otal	36.0
Senior		
Fall		
PF 410 A	Sr. Cinema Production I	3.0
PF 412 A	Sr. Animation Workshop 1	3.0
Select ane co	nurse from the following two:	
WM 219	Writing for Film	3.0
PF 424	Time:	
	A Multi-disciplinary Sem.	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		
Spring PF 410 B	Sr. Cinema Production II	3.0
	Sr. Cinema Production II Sr. Animation Workshop II	3.0
PF 410 B		3.0
PF 410 B PF 412 B	Sr. Animation Workshop II	3.0
PF 410 B PF 412 B PF 324	Sr. Animation Workshop II Film Forum: Selected Topics	3.0
PF 410 B PF 412 B PF 324 PF 499	Sr. Animation Workshop II Film Forum: Selected Topics Internship	3.0 3.0 3.0

Liberal Arts Distribution Note all Liberal Arts courses are 3.0 credits. LA CR 101/102 3 cr. HU 103 A/B 3 cr. 3 cr. HU 140 A/B 3 cr. 3 cr. Literature 3 cr. Humanities 3 cr. Sacial Science 3 cr. 3 cr. Science/Math 3 cr. Lib. Arts Electives 3 ст. 3 cr. WM 251 3 cr.

Electives must include nine studio credits taken autside the Film/Animation offerings.

\* Can be taken either fall or spring semester.

are required of all Film/Animation majors as part of the total Liberal Arts distribution.

<sup>\*</sup> Can be taken either fall or spring semester. \*\* WM 251 and WM 252 Narrative Cinema I and II

### **Art Education**

### Barbara Suplee

bsuplee@uarts.edu Chairperson, Director 215-717-6053

### Pre-Certification Concentration in Art Education

The teaching of art is a profession that allows for the artist-teacher's continued growth while nurturing the aesthetic and creative experiences of others. Recent national as well as statewide attention to education and to the role of the arts in education makes this an especially good time for students to consider becoming an art teacher and artist. In preparing students for careers in art education, the University is committed to the ideal of exemplary teachers who are also able to produce their own competent works. To that end, the University offers a flexible program of competency-based education at the undergraduate level to prepare students to complete a professional certification program after graduation or within a four-year undergraduate program plus an additional post-baccalaureate professional semester.

The Pre-Certification concentration is designed to be taken in conjunction with a regular studio major in the BFA program. In addition to meeting the requirements of a major studio department, students enrolled in the pre-certification concentration take courses in the Art Education Department, plus prescribed courses in liberal arts, photography, electronic media, and other studio areas that help fulfill the general Liberal Arts and studio electives requirements.

All candidates seeking certification to teach K-12 in Pennsylvania must complete 48 credits including six credits of college-level math, three credits of college-level English composition, and three credits of British or American literature prior to formal admission to the professional education program. Careful advising is essential.

Students enrolled in the Pre-Certification Concentration in Art Education must take and pass Instructional I Praxis tests prior to entering the Post-Baccalaureate Teacher Program.

The Art Education concentration pro-

vides a strong theoretical and practical foundation for teaching as a career. Through field experiences starting in the sophomore year, the student is able to explore teaching in a variety of traditional and alternative settings. Students are also provided with the necessary competencies in teaching K-12 Art, and in meeting the state and national standards through special studies in education combined with liberal arts coursework in art history, aesthetics, criticism, social sciences, and studies in studio production.

The Pre-Certification Concentration may be taken in its entirety or in part to fit individual plans and needs. Students who complete the program will be able to enroll directly in the Post-Baccalaureate Teacher Program, in which they can complete the student-teaching requirement (AE 659, AE 552) in as little as one regular semester beyond the bachelor's degree. In addition, students must successfully complete all the PRAXIS required tests, with satisfactory scores to qualify for the Pennsylvania Instructional I Certificate to teach Art K-12.

In another viable alternative, qualified graduates may enter the Master of Arts in Teaching program, in which it is possible to earn a master's degree and certification in as little as three semesters or two semesters and two summers.

### Academic Regulations

Students working toward certification are required to maintain a 3.0 cumulative average in certification coursework.

Admission to the Post-Baccalaureate Student Teacher Program is by permission of the department, based on satisfactory completion of all prerequisites, evidence of promise as a teacher demonstrated in prior coursework, and good academic standing. Students must maintain a "B" average in art education courses to be permitted to student teach. A grade of "B" or better in the Student Teaching Practicum is required for recommendation for certification.

### Art Education Faculty

### Paul Adorno

Adjunct Assistant Professor
AB, Georgetown University
MS.Ed., University of Pennsylvania

### Rande Blank

Senior Lecturer BS, University of Maryland M.Ed., Beaver College

### Raye Cohen

Adjunct Assistant Professor BA, University of Pennsylvania MA, The University of the Arts

### Diane Foxman

Senior Lecturer BA, Antioch College MA, Goddard College

#### Arlene Gostin

Associate Professor BA, University of Delaware MA, Philadelphia College of Art

### Randy Granger

Adjunct Assistant Professor BFA, Philadelphia College of Art

### June Julian

Associate Professor
BS, Kutztown University
M.Ed. The Pennsylvania State University
Ed.D., New York University

### Slavko Milekic

Associate Professor
MSc, MD, Belgrade University,
Yugoslavia
Ph.D., University of Connecticut

### **Janis Norman**

Professor
BAE, University of Kansas
MA, University of Missouri, Kansas City
Ph.D., University of Kansas

### Susan Rodriguez

Adjunct Professor
BFA, M.Ed., Tyler School of Art,
Temple University

### Barbara Suplee

Associate Professor BFA, West Chester University M.Ed., Tyler School of Art, Temple University Ph.D., Pennsylvania State University

### JoAnn Wright

Senior Lecturer
BA, Rutgers University
BA, Rowan University

## Pre-Certification in Art Education

Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing 1	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.5
Spring		
Choose any i	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ar Total	33.0
Sophomor	e	
AE 200	Presentation Skills	1.0
AE 201	Introduction to	
	Visual Arts Education	2.0
HU 181*	Child and Adolescent	
	Psychology	3.0
	Math	6.0
	British/American Lit.	3.0
Sophomore \	Year Total	15.0
Junior		
AE 533	Art and Inclusionary Ed.	3.0
AE 547+	Program Design and Me	thods:
	Elementary	3.0
HU 162	Individual and Society	3.0
AE 549	Program Design and Me	thods:
	Aesthetics/Art Criticism	3.0
HU 357	Modern Art (preferred)	
	D' ' ' ' ' ' ' ' '	rv 3.0
	or a Discipline Art Histor	ıy 5.0

Students will not be allowed to student teach unless	s
they have successfully completed the Instructional .	l
PRAXIS tests: Reading Writing Mathematics	

Saturday Practicum

Secondary

Program Design and Methods:

3.0

3.0

6.0

AE 559+

AE 548+

Senior Year Total

AE 552	The Art of Teaching	3.0
AE 659++	Student Teaching Practicum	9.0
Post Baccalaureate Total		12.0

<sup>\*</sup> These courses also count toward the liberal arts core of the bachelor's degree.

++ The Student Teaching Practicum consists of two 4.5-credit components: a seven-week elementary field placement and a seven-week secondary field placement. The two field placements may be taken over two semesters. If this option is elected, the full 15-week seminar that accompanies the Practicum must be taken in both semesters.

### Required Studio Electives

Pre-Certification students should complete at least three upper-level credits in a two-dimensional medium if their major is in a three-dimensional area, and vice versa. Other studio work must include at least one course each in photography, computer with graphics applications, painting, drawing, ceramics, and printmaking. A non-Western art history is also required.

AE 533, AE 547, AE 548, and AE 559 fulfill Art Education and studio elective requirements outside of the major program.

<sup>+</sup>These courses have a required field placement.

### **Art Therapy**

### Karen Clark-Schock

kcschock@uarts.edu Director 215-717-6236

### Concentration in Art Therapy

Art therapy, a well-respected discipline within the human services profession, offers an exciting career opportunity for the studio art major. It utilizes art as a nonverbal means of communication and self-expression, and thereby provides a creative vehicle through which to explore personal problems as well as personal strengths and potentials. Art therapy recognizes that the entire art process, how it unfolds, the drawn forms and content, as well as the verbal associations, are all reflections of the individual client.

Art therapists work with children and adults of all ages in a variety of settings. These include psychiatric and medical hospitals, schools, clinics, community centers, nursing homes, and drug and alcohol treatment clinics. As members of a team, art therapists may work with physicians, psychiatrists, psychologists, social workers, and educators. The art therapist uses artwork for both diagnosis and treatment. Art therapy may also be utilized as a means of promoting creativity and wellness, and may therefore be viewed as a force in the prevention of illness.

While enrolled in one of the BFA programs within the College, students may also elect a concentration in Art Therapy. This concentration introduces them to the discipline on the undergraduate level. This concentration gives students a chance to explore a career option while they are engaged in undergraduate study.

Students who do not wish to pursue the professional degree will nonetheless find that their study of art therapy is beneficial in other fields, particularly in education, and in their own personal development.

Students who elect the Art Therapy program take four designated courses in psychology and five courses in art therapy, each of which meets overall requirements toward the Bachelor of Fine Arts. At graduation, Art Therapy Concentration students receive a certificate of completion in Art Therapy along with the Bachelor of Fine Arts degree.

### The Hahnemann Creative Arts in Therapy Program at Drexel University

Students interested in applying to The Hahnemann Creative Arts in Therapy Program at Drexel University for a master's degree in Art Therapy have the advantage of studying with faculty who teach in both the UArts and Hahnemann therapy programs. Course content and experience in the UArts undergraduate program provides excellent credentials for graduate study and, in particular, educational continuity with the graduate program at Drexel University.

### Art Therapy Faculty

### Karen Clark-Schock

Adjunct Associate Professor BA, Rosemont College MCAT, Hahnemann University Psy.D., Immaculata College

### Nancy Gerber

Senior Lecturer
BS, Pennsylvania State University
MS, Hahnemann University

### Susan Kaye-Huntington

Adjunct Assistant Professor BA, New York University MCAT, Hahnemann University Psy.D., Immaculata College

### Art Therapy Concentration

Foundatio	n	Credits
Fall		
FP 110	Drawing	3.0
FP 120	2-D Design	3.0
FP 130	3-D Design	3.0
	Electives	1.5
LA CR 101	First Year Writing 1	3.0
HU 103 A	Intro. to Modernism 1	3.0
Fall Total		16.5
Spring		
Choose any	three courses:	
FP 111	Drawing	3.0
FP 121	2-D Design	3.0
FP 131	3-D Design	3.0
FP 140	Time and Motion	3.0
	Electives	1.5
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		16.5
Freshman Ye	ar Total	33.0
Sophomo	·e	
HU 181 A	Child and Adolescent	
	Psychology	3.0
HU 181 B	Adult Psychology	3.0

6.0

Sophomore Year Total

Junior	C	redits
Fall		
AT 300	Intro. to Art Therapy	3.0
HU 384	Abnormal Psychology	3.0
Fall Total		6.0
Spring		
AT 301	Social and Group Process	3.0
AT 304	Theories and Techniques	of
	Art Therapy with	
	Children and Adolescents	3.0
Spring Total		6.0
Junior Year	[otal	12.0
Senior		
Fall		
AT 305	Theories and Techniques	of
	Art Therapy with Adults	3.0
HU 483	Theories of Personality	3.0
Fall Total		6.0
Spring		
AT 401	Senior Practicum	3.0
Spring Total		3.0
Senior Year	Total:	9.0
Senior Year	Total: Art Therapy Courses	9.0

# College of Art and Design Graduate Programs

### Carol Moore

cmoore@uarts.edu Graduate Coordinator 215-717-6106

Graduate study in the College of Art and Design provides intensive professional preparation in a stimulating multi-arts environment. A select range of specialized graduate degrees in Fine Arts, Design, and Visual Arts Education features focused curricula, small classes, dedicated faculty, and access to outstanding facilities and resources.

All programs address interarts and/or interdisciplinary issues through both studio activity and the University Seminars on "Structure and Metaphor," and "Art and Society," which bring students together from all graduate programs at the College of Art and Design. Additionally, all MFA students take the University Seminar on "Criticism."

A University of the Arts education extends beyond the classroom and studio. Through partnerships, workshops, residencies, internships, and symposia, students engage the larger art, design, and education communities and interact with some of today's most important artists, designers, and educators in a broad range of disciplines.

The College of Art and Design offers these graduate programs:
Master of Fine Arts degrees in Book Arts/Printmaking, Museum
Exhibition Planning and Design; low-residency summer Master of
Fine Arts degrees in Ceramics, Painting, or Sculpture; Master of
Industrial Design; Master of Arts in Art Education; Master of Arts in
Museum Communication; Master of Arts in Museum Education;
Master of Arts in Teaching in Visual Arts.

## Student Classification and Course Load

Graduate students must be enrolled for at least nine credits to be considered full-time. Tuition for part-time graduate students is charged on a per-credit basis.

Graduate student class status is determined as follows:

G1 up to 17.5 credits G2 18 credits or more

### **Graduate Thesis Requirements**

CAD graduate programs require each graduate student to meet specific thesis requirements. The requirements may include a thesis exhibition or project, and should be successfully completed once the student has fulfilled all other program requirements. Students must submit two copies of their thesis to their program director in order to qualify for the degree. One copy of the thesis remains with the department and one is submitted to the Greenfield Library.

### **Thesis Grading**

The grade of "IP" ("In Progress") signifies that the student is making satisfactory progress toward completing the graduate thesis. This grade will apply only to graduate thesis courses where the student's thesis is still in progress.

This grade is available only for the following courses:

MS 749 A/B
ID 749
MFA Thesis Development
MFA 795
MFA Thesis Exhibition
MU 603
MFA Thesis Exhibition
MU 603

An "IP" grade acknowledges the fact that the final course product (thesis) may require some period of time past the semester of registration to complete. The "IP" grade will remain on the student's record until a final thesis grade is submitted by the instructor. In some cases, a student will be registered for thesis courses as a sequence (e.g., MS 749 A/B). When the final grade is submitted by the instructor, it will replace the "IP" grade. The "IP" grade is not computed in the grade-point average.

In order to remain in good standing while the thesis is "in progress," the student must register for the thesis continuation fee for each semester he or she is not enrolled in coursework.

## Graduate Project/Thesis Continuation Fee

A student who has completed all the course requirements for the master's degree and is currently working on the graduate thesis, either on or off-campus, must register and pay a graduate thesis continuation fee of .5 credits per semester calculated at the per credit cost for each semester of non-attendance until the thesis is completed and accepted. This registration, through the Office of the Registrar, is required in each succeeding semester, excluding the summer sessions, until all degree requirements are met. Students completing a degree in the summer must pay the thesis fee in the final summer semester.

### Leave of Absence

A graduate student may take a leave of absence prior to the completion of all coursework and with the program director's approval. Students may take a maximum of two one-semester leaves of absence throughout their course of study, either in sequence or as needed. Once the thesis has begun and all coursework has been completed, students must register and pay for the thesis continuation fee for successive semesters and are not eligible for a leave of absence.

SUMFA students are limited to one off-semester leave of absence between the first and third summers. If a longer leave of absence is necessary, the student will be asked to take a full year's leave of absence.

### **Graduate Double Degree Policies**

Graduate students already enrolled in a master's degree program at the University of the Arts may apply to simultaneously pursue a second master's degree. A second degree may be added only after the successful completion of at least one semester of graduate study, with a grade-point average of at least 3.0. Students who are interested in this option must be aware that completion of two degrees will likely require additional time and requires intensive advising and coordination of requirements.

Students currently enrolled in a master's degree program who wish to pursue a second master's degree must request, in writing, that the Registrar forward a copy of their transcript and official file to the director of the program to which they are seeking admission. The director of the second program may require the student to submit materials for portfolio review, and may require additional letters of reference. The director of each graduate program is responsible for coordinating any required portfolio review. Portfolio requirements are listed on the Graduate Application or may be obtained directly from the graduate director or coordinator. Final acceptance into a double degree program must be approved by the Director of Graduate Programs.

- 1. A student may be awarded a particular degree from the University only once; i.e., once the student has earned an MA, he or she may not be awarded another MA.
- A student may not receive two different master's degrees from the same program; i.e., he or she cannot pursue both the MA in Art Education and MAT in Visual Arts.
- 3. A student may earn up to two master's degrees, either simultaneously or sequentially.
- 4. If a student is approved for a double degree, and six credits are shared between the two programs, the student may transfer a maximum of six additional credits from an accredited institution.
- A student who has completed one degree and wishes to matriculate in another does so by applying to the new program through the Office of Admission.
- Students in the Summer MFA program who wish to pursue a second graduate degree will be charged the regular graduate tuition rate in the semesters in which they are pursuing two degrees.

### **Probation and Dismissal Policies**

A cumulative GPA of 3.0 is required for good standing and for graduation for graduate students. If a student is unable to achieve a semester or cumulative GPA of 3.0, he or she will be placed on probation. If a 3.0 GPA and/or other conditions are not attained by the following semester, the student will be dismissed from the program. While on probation, a student will be ineligible to hold a graduate assistantship or to receive a University supplemental grant-in-aid or scholarship.

### **Summer Graduate Electives Policy**

Students wishing to complete studio or liberal arts electives during University summer sessions may review pre-approved summer course offerings in the spring with their program advisor and may register for these courses only after obtaining approval and the signature of the CAD Graduate Coordinator. A maximum of six credits is transferrable to the graduate curriculum.

### **Degree Candidacy and Completion**

Midway through their respective programs, graduate students' progress in their discipline and proposal for thesis will be reviewed by the appropriate Graduate Committee to formally determine whether a student becomes a degree candidate, and is ready to continue toward development and completion of the thesis or graduate project.

Graduate students have up to seven years from matriculation date to complete a two-year master's program, and up to six years from matriculation date to complete a one-year program.

### **Credit Duplication**

No course, including graduate courses, which has satisfied undergraduate degree requirements, may be counted again for graduate credit.

### **Transfer Credit**

A maximum of six credits of graduate credit may be transferred and applied toward the graduate degree requirements upon approval of the program director. All transfer credits must be graduate level classes or upper-level undergraduate classes taken for graduate credit at an accredited college or university, approved by the Registrar and the Graduate Director, and must be a "B" or higher grade.

Studio courses must be 300-level for graduate credit. Two hundred level courses may be taken with justification from the director and written approval from the Graduate Coordinator. Art Education Competency may be taken as an independent study.

### **Changing Graduate Programs**

Students enrolled in a CAD graduate program wishing to change degree programs must apply through the Office of the Registrar by completing an Application to Change Programs. A change of program is not automatic and occurs only when the applicant meets the acceptance requirements of the program to which they wish to transfer.

### **Post-Baccalaureate Options**

### Crafts Studio Certificate Program A Post-Baccalaureate Portfolio Development Program

The University's 30-credit certificate program offers an intensely focused education in crafts. The program is designed for those students with bachelor's degrees who wish to become proficient artists in one or more of the following areas: ceramics, fibers, jewelry, metal-smithing, or wood. Courses dealing with technique, philosophy, and contemporary issues are aimed to develop an individual's portfolio for further graduate study or a career as an independent studio artist or design professional.

The Crafts Studio Program offers the studio component of the University's undergraduate crafts program in a focused one-and-one-half or two-year period. Students accepted to the program take a minimum of six credits to a maximum of 12 credits per semester.

Certificate students must take a minimum of 12 media-specific credits at the 300 level. The prerequisite for 300-level courses is two 200-level courses in that same medium. However, if an applicant's portfolio indicates enough experience in a particular medium, 200-level prerequisites may be waived at the time of acceptance. See the preceding section for a listing of media-specific courses.

Certificate students benefit from taking courses with degree candidates in a quality undergraduate program. In addition to technically oriented, media-specific courses, students take core courses involving design/theory issues, criticism, and professional/career practices.

Admission is by portfolio and interview. Students with little or no formal art training will be required to take Foundation courses. The program advisor (in consultation with the student) will set the number of required prerequisites. These credits must be taken in addition to the 30 required credits and can be completed in advance of or concurrently with the certificate program.

# Post -Baccalaureate Teacher Program Pre-Certification Concentration in Art Education, Professional Semester (for UArts alumni only)

The Post-Baccalaureate Teacher Program, Professional Semester, is an intensive one-semester experience built around a fourteenweek student teaching practicum, in which the student devotes seven weeks to teaching at the elementary school level and seven weeks to teaching at the middle or secondary school level under the guidance and supervision of master teachers and Art Education Department faculty.

The Post-Baccalaureate Teacher Program, Professional Semester, is only available to University of the Arts/College of Art and Design students the semester following receipt of the bachelor's degree, which must include all pre-certification requirements except AE 552 and AE 659. Students must also have a 3.0 GPA, have successfully completed the Instructional I Praxis Tests, and be recommended by the Art Education department. Students will not be allowed to do student teaching unless they have passed the Instructional I Praxis Tests: Reading, Writing Mathematics.

The Pre-Certification Concentration, when coupled with the Post-Baccalaureate Teacher Program, is accredited by the Pennsylvania Department of Education as an approved program to prepare students to receive the Instructional I Certificate to teach Art K-12.

Since June 1987, all applicants for certification in Pennsylvania must also take and pass all required tests in the PRAXIS Series, Professional Assessments for Beginning Teachers of the National Teachers Exam to qualify for the certificate.

Supplementary courses and activities complete the preparation of the future teacher to enter the profession.

Professional	Semester	Credits
AE 552	The Art of Teaching	3.0
AE 659	Student Teaching Practicum	9.0

## Post-Baccalaureate Teacher Program (Non-Degree for non-UArts graduates)

The Post-Baccalaureate Teacher Program (Non-Degree) is an intensely focused course of study designed to prepare those seeking certification to teach Art K-12. To be eligible for this 30-credit program, candidates must hold a BFA or BA degree in art, or equivalent, with four credits in studio art and 12 credits in art history, with a "B" or better cumulative average. They must also have completed six credits in college-level math, three credits of English composition, and three credits in American or British literature.

In addition candidates must have successfully completed the Instructional I, PRAXIS tests. Depending on the student's background and all co-requisites being met, this 30-credit program may be completed in three full semesters.

Post-Baccalaureate Teacher Program (Non-Degree)				
Fall				
AE 200	Presentation Skills	1.0		
AE 201	Introduction to Visual Arts Education	2.0		
AE 547+	Program Design and Methods: Elementary	3.0		
AE 550	Creative and Cognitive Development	3.0		
Fall Total		9.0		
Spring				
AE 548+	Program Design and Methods:			
	Middle and Secondary	3.0		
AE 533+	Art and Inclusionary Education	3.0		
AE 559+	Saturday Practicum	3.0		
Spring Total		9.0		
Fall				
AE 552	The Art of Teaching	3.0		
AE 649	Student Teaching Practicum	9.0		
Fall Total		12.0		
Post Baccalaurea	te Total (Non-Degree)	30.0		

<sup>+</sup> These courses have a required field placement.

No credits earned in the Post-Baccalaureate Teacher Program (Non-Degree) may be converted to graduate credits or be considered for transfer credit in a graduate program.

### Corequisites:

- · Coursework in painting, drawing, ceramics, and printmaking
- Three upper-division credits in a 3-D studio area, if a 2-D studio major for bachelor's degree
- Three upper-division credits in a 2-D studio area, if a 3-D studio major for bachelor's degree
- Introduction to computers, including graphic applications (required competency); minimum requirement of one course
- Basic Photography (required competency), minimum requirement of one course
- Art History, 12 credits, including at least one course in 20th century art, one course in non-Western art
- · Introduction to Psychology or Child and Adolescent Psychology
- Sociology or Cultural Anthropology (may be satisfied by GR 692)
- Aesthetics (may be satisfied by AE 549)
- Art Criticism (may be satisfied by AE 549)
- Speech or Acting (may be satisfied by AE 200 Presentation Skills)
- Six credits college-level math (prior to entry to the MAT program)
- Three credits college-level English composition (prior to entry to the MAT program)
- Three credits college-level British or American literature (prior to entry into the MAT program)
- AE 201 Introduction to Visual Arts Education

### **Art Education**

### Master of Arts

### Barbara Suplee

bsuplee@uarts.edu Chairperson, Director 215-717-6053

The Master of Arts in Art Education program at The University of the Arts is designed to develop the studio, intellectual, and professional education background of art educators, enabling them to meet advanced professional goals.

Coordinating professional education courses with work in liberal arts, graduate research, and a concentration in studio arts that include emerging digital and alternative media, the MA in Art Education Program offers custom-designed programs of study to meet individual needs. A series of graduate education seminars address historical and contemporary issues in art theory, criticism, and education. Drawing on the wide range of studio departments, nearly one-third of the program is reserved for work in one or more studio areas, museum studies, liberal arts, art therapy, or educational media depending upon the student's particular background and career needs. The independent thesis or graduate project, which is normally completed in two semesters, may take the form of either an academic research paper or a graduate project in an appropriate format.

Designed for both established and new teachers, the degree may satisfy credit accrual requirements for permanent certification or lead to other career advancement. Graduates have also found the program relevant to positions in museum education, college teaching (especially junior college), arts administration, educational media, and other related fields. Applicants must hold a bachelor's degree or equivalent with no fewer than 45 credits in studio work and 12 credits in art history with a "B" or better cumulative average. A teaching certificate is not required. Students not holding degrees in the visual arts can expect to complete 18 credits of foundation studies and/or up to 45 credits of studio work, depending upon faculty review of their portfolio.

The degree may also be taken in conjunction with the Certification Program in Art Education, thereby allowing the student to earn a master's degree plus Certification. The difference between this combination and the MAT (Master of Arts in Teaching), is the concentration in graduate studio work and the research and thesis required for the MA degree. Full-time students may complete the MA program in one academic year plus a summer or three semesters. Part-time students may take coursework over as many as five years. Depending on the needs of the individual student, professional education courses and selected studio arts and liberal arts courses may be taken in the evenings and summers.

### **Master of Arts Faculty**

#### Paul Adorno

Adjunct Assistant Professor
AB, Georgetown University
MS.Ed., University of Pennsylvania

#### Rande Blank

Senior Lecturer BS, University of Maryland M.Ed., Beaver College

### Raye Cohen

Adjunct Assistant Professor BA, University of Pennsylvania MA, The University of the Arts

### Randy Granger

Adjunct Assistant Professor BFA, Philadelphia College of Art

### Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska,
Lincoln
MA, University of Nebraska

#### Diane Foxman

Senior Lecturer BA, Antioch University MA, Goddard College

### Arlene Gostin

Associate Professor BA, University of Delaware MA, Philadelphia College of Art

### June Julian

Associate Professor
BS, Kutztown University
M.Ed., The Pennsylvania State University
Ed.D., New York University

#### Slavko Milekic

Associate Professor
MSc, MD, Belgrade University,
Yugoslavia
Ph.D., University of Connecticut

#### Carol Moore

Associate Professor
BFA, MFA, Tyler School of Art,
Temple University

### Janis Norman

Professor BAE, University of Kansas MA, University of Missouri, Kansas City Ph.D., University of Kansas

### Susan Rodriguez

Adjunct Professor BFA, M.Ed., Tyler School of Art, Temple University

### Pearl Schaeffer

Adjunct Associate Professor BS, Drexel University MFA, The University of the Arts

### Barbara Suplee

Associate Professor BFA, West Chester University M.Ed., Temple University Ph.D., Pennsylvania State University

### JoAnn Wright

Senior Lecturer BA, Rutgers University BA, Rowan University

### **Art Education**

### Master of Arts

36 credits

Fall	C	redits
AE 599*	Professional Writing	
	Intensive	2.0
AE 606	Research in Art Education	ı:
	Methods and Trends	3.0
GR 691	University Seminar:	
	Structure and Metaphor	3.0
	Electives	6.0
Fall Total		12.0*
Spring		
AE 602	History of Ideas in	
	Art and Museum Education	on 3.0
AE 649**	Graduate Project/Thesis	3.0
GR 692	University Seminar:	
	Art and Design in Society	3.0
	Elective	3.0
Spring Total		12.0
Fall		
AE 610	Graduate Studio Seminar	3.0
	Liberal Arts Elective	3.0
AE 649**	Graduate Project/Thesis	3.0
	Elective	3.0
Fall Total		12.0
Total Credits		36.0

<sup>\*</sup> AE 599 is required of students who do not pass the Art Education Department Writing Proficiency Exam. The exam must be taken and passed with a score of 80% or higher in the first semester of enrollment, and does not fulfill any credit requirements for the MA program. (See course description for additional information.)

<sup>\*\*</sup> AE 649 Graduate Project/Thesis may be taken as a six-credit block or in two three-credit blocks. To remain in good standing while the thesis is "inprogress," students must register for the thesis continuation fee for each semester they are not enrolled in coursework. Students must be registered for the semester in which they defend their thesis, and until the thesis is completed and bound copies are submitted to the Art Education Department.

### Concentration in Educational Media

### Barbara Suplee

bsuplee@uarts.edu Chairperson, Director 215-717-6053

The Concentration in Educational Media, as part of a Master of Arts in Art Education, is designed to prepare graduate students to use, plan, and manage technology in the K-12 art curriculum and classroom. Educational media are those digital tools and applications used for creative and instructional purposes within a K-12 classroom and school setting. The use of educational media, therefore, is not solely for developing creative expression in students, but also as a means to support the teaching and learning of K-12 art.

Candidates for this Concentration are students with a background and training in both technology and art who want to integrate the use of technology into the teaching of art. Students in the Master of Arts in Art Education program who complete this Concentration will serve as classroom art teachers integrating technology into their curriculum and practice, and as technology leaders in their school and district.

### Requirements

A Master of Arts in Art Education major must complete a total of 12 credits in required core and elective courses in technology for a Concentration in Educational Media. The other remaining six credits may be elective courses that the student chooses to advance his or her study of technology. In addition to these 12 credits toward a Concentration in Educational Media, the graduate thesis/project (six credits) will be directed toward research involving the use of technology in art education. Competencies and specific requirements for the Educational Media Concentration are the following:

### **Technology Competencies**

To acquire the following basic competencies in technology, a student may take University technology courses, workshops, and tutorials, including those offered through the Continuing Studies Professional Institute for Educators. Based on a review of portfolio and approval by the Art Education Department, a graduate student may be excused from this requirement.

- Macintosh and Windows operating environments
- Navigation, menu, file management, and transfer and storage skills
- Productivity skills (word processing and spreadsheet)
- Navigational and information search and retrieval skills
   (Internet and World Wide Web)
- Electronic presentation skills (PowerPoint, etc.)
- Computer graphics knowledge, concepts, and skills (raster, vector, and Web graphics)

#### Required Core Courses

Two related semester courses form the required core of the Concentration in Educational Media A: Teaching and Learning, and Educational Media B: Planning and Management. These two core courses are designed to be taken together as a year-long sequence. Educational Media A: Teaching and Learning focuses on the conceptual, curricular, and instructional approaches and strategies needed to integrate digital technologies into the K-12 art classroom. Educational Media B: Planning and Management examines the issues and topics related to designing technology environments for K-12 art education.

### **Elective Courses**

The purpose of the elective courses is to give the student concentrating in Educational Media the opportunity to explore specific interests involving technology. To that end, six credits must be used for further exploration in technology-related courses from the University.

### Thesis/Project

A student in the Master of Arts in Art Education program with a Concentration in Educational Media will focus on a topic or idea related to technology in art education as part of his or her graduate thesis/project. The thesis/project in technology will be the culmination of study for a Concentration in Educational Media.

# Art Education Master of Arts with a Concentration in Educational Media

36 credits

Fall	Credits	
AE 599*	Professional Writing	
	Intensive	2.0
AE 507	Educational Media A:	
	Teaching and Learning	3.0
GR 691	University Seminar:	
	Structure and Metaphor	3.0
AE 606	Research in Art Education:	
	Methods and Trends	3.0
	Elective (technology-based)	3.0
Fall Total		12.0*
Spring		
AE 509	Educational Media B:	
	Planning and Management	3.0
AE 602	History of Ideas in	
	Art and Museum Education	3.0
GR 692	University Seminar:	
	Art and Design in Society	3.0
	Elective (technology-based)	3.0
Spring Total		12.0
Fall		
AE 530	Interactive Media for	
	Art and Museum Educators	3.0
AE 610	Graduate Studio Seminar	3.0
AE 649**	Graduate Project/Thesis	6.0
Fall Total		12.0
Total Credits		36.0

<sup>\*</sup>AE 599 is required of students who do not pass the Art Education department Writing Proficiency Exam. The exam must be taken and passed with a score of 80% or higher in the first semester of enrollment and it does not fulfill any credit requirements for the MA. If a student must take AE 599, his/her semester will include a total of 14 credits.

<sup>\*\*</sup>AE 649 Graduate Project/Thesis may be token as a six-credit block or in two 3-credit blocks. To remain in good standing while the thesis is "inprogress," students must register for the thesis continuation fee for each semester they are not enrolled in coursework. Students must be registered for the semester in which they defend their thesis, and until the thesis is completed and bound copies are submitted to the Art Education Department.

# Visual Arts Master of Arts in Teaching

#### Barbara Suplee

bsuplee@uarts.edu Chairperson, Director 215-717-6053

The Master of Arts in Teaching in Visual Arts is a professional degree program incorporating preparation for the Pennsylvania Instructional I Certificate to teach Art K-12, including a student teaching practicum. Additional coursework includes the history, theory, and practice of art education. Depending on the completeness of the student's background, the MAT Program provides a flexible mix of professional education, advanced studio, and liberal arts study in a 42-credit program that may be completed in three full semesters or two semesters and two summers.

MAT candidates must successfully complete the Instructional I PRAXIS tests by the end of their first semester. Although the program normally leads to certification upon receiving the degree, all candidates must, in addition, successfully complete all the required PRAXIS tests with satisfactory scores to qualify for State certification. This unique degree program allows a student to obtain his/her certification requirements for teaching while also earning a master's degree recognized by potential employing school districts and educational institutions. In many cases this enables the MAT recipient to qualify for a higher salary and often preferred placement.

Applicants to the MAT Program should possess a BFA or BA degree in studio art with a minimum of 45 credits in studio and 12 credits in art history with a "B" or better cumulative average. They must have completed six credits of college-level math, three credits of college-level English composition and three credits of British or American literature prior to formal admission to the professional education program.

Applicants must also have satisfactorily completed the coursework and/or acquired competencies in fields relating to teacher certification described below. If any deficiencies exist, up to 16 corequisite credits may be completed concurrently with the degree and applied to elective requirements.

#### Corequisites:

- Coursework in painting, drawing, ceramics, and printmaking
- Three upper-division credits in a 3-D studio area, if a 2-D studio major for bachelor's degree
- Three upper-division credits in a 2-D studio area, if a 3-D studio major for bachelor's degree
- Introduction to computers, including graphic applications (required competency); minimum requirement of one course
- Basic Photography (required competency), minimum requirement of one course
- Art History, 12 credits, including at least one course in 20th century art, one course in non-Western art
- Introduction to Psychology or Child and Adolescent Psychology
- Sociology or Cultural Anthropology (may be satisfied by GR 692)
- Aesthetics (may be satisfied by AE 549)
- Art Criticism (may be satisfied by or AE 549)
- Speech or Acting (may be satisfied by AE 200 Presentation Skills)
- Six credits college-level math (prior to entry to the MAT program)
- Three credits college-level English composition (prior to entry to the MAT, program)
- Three credits college-level British or American literature (prior to entry into the MAT program)
- AE 201 Introduction to Visual Arts Education

# Visual Arts Master of Arts in Teaching

42 credits

Summer	(	redits
AE 550**	Creative and Cognitive	
	Development	3.0
AE 602**	History of Ideas in	
	Art and Museum Education	on 3.0
Summer Tota	d	6.0
The Instructi	onal I PRAXIS tests must	be success-
fully comple	ted by the end of the first s	emester.
Fall		
AE 599*	Professional Writing	
	Intensive	2.0
AE 606	Research in Education	3.0
AE 547+	Program Design and Met	hods:
	Elementary	3.0
AE 548+	Program Design and Met	hods:
	Middle and Secondary	3.0
AE 559+	Saturday Practicum	3.0
AE 552	The Art of Teaching	3.0
	Unrestricted Electives	3.0
Fall Total		18.0*
Spring		
AE 659++	Student Teaching Practice	am 9.0
	Art Education	
	Technology Elective	3.0
	Unrestricted Electives	3.0
AE 533+	Art and Inclusionary	
•	Education	3.0
Spring Total		18.0

Note: Courses to satisfy requirements for the MAT are offered at varying times, allowing graduate students' programs to be customized to their needs.

\* AE 599 is required of all students who do not pass the Art Education Department Writing Proficiency Exam with a score of 80% or higher. It must be taken and passed in the first semester of enrollment, and it does not fulfill any credit requirements for the MAT program. (See course description for additional information.) Those who score below 70 percent on the Professional Writing Proficiency Exam after completing the Professional Writing course may not continue in the MAT program. Students enrolled in AE 599 must either pay a per-credit charge for all credits exceeding the 18-credit alottment, or must delay two credits of electives to a future semester. Students who have successfully taken the Instructional I Praxis Tests, Reading and Writing, prior to entry into the MAT program are exempt from the department's Writing Proficiency Exam and AE 599 Professional Writing Intensive.

- \*\* May be taken either the summer or fall semester.
- +These courses have a required field placement, and may be taken in either the fall or spring semester.
- ++ The Student Teaching Practicum consists of two 4.5-credit components: seven-week elementary field placement and a seven-week secondary field placement. The two flep placements may be taken over two semesters. If this option is elected, the full 15week seminar that accompanies the Practicum must be taken in both semesters.

Total Credits

42.0

# Book Arts/ Printmaking

#### **Master of Fine Arts**

#### Patricia M. Smith

psmith@uarts.edu Director 215-717-6490

The MFA Program in Book Arts/ Printmaking focuses on the book as a conceptual departure for art making and personal expression. A two-year, 60-credit program built upon the University's long tradition of involvement with the book and the printed image, it is open to qualified students with an undergraduate degree in liberal arts, design, photography, printmaking, or fine art.

Students explore the book as an art form that incorporates three-dimensional as well as two-dimensional structure, time and sequence, text and image. It embraces both the rich history of the book and the new processes and forms created by digital technology. Its concept of book arts includes fine-press printing and illustrated texts, visual and verbal narratives, and works that push the idea of a book toward expressions as different as sculpture and multimedia.

Important features of the program are its printmaking opportunities, its emphasis on investigating traditional and modern bookbinding, and its encouragement of writing and the use of text. Its situation in an arts university gives the students a unique opportunity to draw on other art areas—photography, graphic design, multimedia, crafts, and sculpture, among others.

The course of study, which is individually tailored to each student's interests and experience, encourages the development of new concepts, while offering proficiency in both traditional and contemporary processes. The core program of bookbinding, offset lithography, and letterpress courses is augmented by investigations into related fields of study in studio arts and colloquia and seminars on art and the book. Courses in the first semester intersect, reflecting the integration of skills and concepts integral to book arts. Through both years, students are encouraged to work on their writing. The second year concentrates on the MFA Thesis Exhibition under the supervision of an advisory committee.

Students frequently choose to use their elective credits for internships in professional laboratories and organizations and are welcome as interns in many prestigious conservation labs.

The MFA Program invites internationally recognized visiting artists and critics to give workshops, exhibit, speak about their work, address issues of entry into the profession, and critique the work of students. Distinguished artists are also frequently invited to produce books or prints in the Borowsky Center for Publication Arts; students are welcome to observe or assist in the printing process.

By the conclusion of the MFA program, the student will have developed the conceptual and technical skills necessary to teach, print, design, publish, curate, work in the fields of book conservation, or open an independent studio or business.

#### **Specialized Facilities**

Students have individual workstations where light tables, storage space, book presses, and paper cutters are available. They enjoy full use of the University's wellequipped studios and specialized facilities, including studios for papermaking, nonsilver photography, bookbinding, water-based screenprinting, letterpress, intaglio and relief printing, stone and paper lithography, and offset lithography. Stationary vertical and portable book presses, a board shear, tabletop shears, and a guillotine paper cutter are available for bookbinding. Letterpress facilities include four Vandercook proof presses, a photopolymer platemaking system, and over 400 drawers of monotype, foundry, and wood type. Five etching presses and four lithography presses are available for printing. Besides an ATF-Davidson offset press in the lithography pressroom, students have access to the Borowsky Center for Publication Arts, equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing. An imaging lab houses a darkroom equipped with enlargers, horizontal and vertical copy-cameras, and a state-of-the-art filmsetting system integrated with the University's Macintosh computer labs. In the graduate Book Arts/Printmaking resource room, students can find book structure models, books, journals, and newsletters relating to book arts and printmaking, and professional materials on book artists, presses, and programs.

Students also have access to many of the University's other extensive facilities,

including state-of-the-art computers, galleries, and the Greenfield Library, whose visual art collection (books, periodicals, and slides) is one of the largest among the nation's visual art schools. Its special collection of artists' books provides a valuable teaching resource.

#### Academic Requirements

A cumulative GPA of 3.0 is required for good standing and for graduation for graduate students. A qualifying review at the conclusion of the first year's coursework is required to continue in the program. The final semester culminates in a MFA Thesis Exhibition. Please refer to CAD Graduate Programs for further information on graduate requirements.

# MFA in Book Arts/Printmaking Faculty

#### James Green

Master Lecturer
BFA, Oberlin College
MPh, Yale University
MLS, Columbia University

#### Lois M. Johnson

Professor

BSEd, University of North Dakota MFA, University of Wisconsin-Madison

#### Peter Kruty

Master Lecturer
BA, University of Chicago
MLS, MA, University of Alabama

#### Hedi Kvle

Adjunct Associate Professor
Diploma, Werk-Kunstschule, Wiesbaden,
Germany

#### Carol Moore

Associate Professor BFA, MFA, Tyler School of Art, Temple University

#### Mary Phelan

Associate Professor BS, College of Saint Rose MA, University of Wisconsin-Madison

#### Winifred Radolan

Senior Lecturer BS, Moore College of Art

#### Patricia M. Smith

Assistant Professor BA, Immaculata College MA, Philadelphia College of Art Yoshida Hanga Academy, Tokyo

#### Lori Spencer

Adjunct Assistant Professor
BFA, State University of New York,
Purchase
MFA, The University of the Arts

#### Lynne Sures

Master Lecturer BA, University of Maryland MFA, University of Maryland

#### Susan T. Viguers

Professor
BA, Bryn Mawr College
MA, University of North Carolina at
Chapel Hill
Ph.D., Bryn Mawr College

#### Susan White

Lecturer
BFA, Moore College of Art
MFA, The University of the Arts

# Book Arts/Printmaking Master of Fine Arts 60 credits

Year One	(	redits
Fall		
PR 600 A	Colloquium A:	
	Text and Image	1.5
PR 610 A	Book Arts Studio:	
	Color Mark	3.0
PR 612 A*	Book Arts Studio:	
	Letterpress	4.5
PR 623 A	Bookbinding	1.5
PR 626*	Offset Lithography	1.5
	Electives	3.0
Fall Total		15.0
Spring		
PR 600 B	Colloquium B:	
	History of the Book	1.5
PR 610 B	Book Arts Studio: Project	ts 3.0
PR 612 B*	Book Arts Studio:	
	Letterpress	3.0
PR 623 B	Bookbinding	1.5
GR 692	University Seminar:	
	Art and Design in Society	3.0
	Electives	3.0
Spring Total	:	15.0
First Year To	otal	30.0

Year Two		Credits
Fall		
PR 700 A	Colloquium:	
	Professional Practices	1.5
PR 710 A	MFA Thesis Studio:	
	Projects Tutorial	3.0
PR 711 A	MFA Thesis Studio	3.0
PR 723 A	Bookbinding	1.5
GR 691	University Seminar:	
	Structure and Metaphor	3.0
	Electives	3.0
Fall Total:		15.0
Spring		
PR 700 B	Colloquium:	
	Professional Practices	1.5
PR 710 B	MFA Thesis Studio:	
	Projects Tutorial	3.0
PR 711 B	MFA Thesis Studio:	
	Thesis Exhibition	3.0
PR 723 B	Bookbinding	1.5
GR 791	University Seminar:	
	Criticism	3.0
	Electives	3.0
Spring Total	l:	15.0
Second Year	r Total	30.0
Total Credit	s	60.0

<sup>\*</sup> These courses may be taken for variable credit.

# Ceramics, Painting, or Sculpture

### **Master of Fine Arts**

#### Low Residency Program

#### Carol Moore

cmoore@uarts.edu Director 215-717-6106

These studio-based Master of Fine Arts degree programs are intended to broaden and advance the conceptual, critical, historical, and practical knowledge needed to sustain a contemporary studio. The programs have been designed to meet the needs of artists holding BFA or BA degrees who are interested in pursuing an MFA in either Ceramics, Painting, or Sculpture within a time frame that accommodates their employment or academic year schedule.

Departing from the traditional semester format, students enter this three-year program in summer and complete the major portion of their work during three annual eight-week summer residencies of intensive, individually focused studio experience. In addition to exploration in the major, students pursue interdisciplinary investigations in studio topics common to each discipline and address contemporary critical issues and methodology in University graduate seminars.

During the fall and spring semesters, students complete independent studios, writing and research projects, and independent thesis preparations. Regional students maintain contact with studio faculty and present studio work at specific intervals throughout the off-campus semester and at final critiques held at the end of the fall and spring semesters. Non-regional students meet with assigned studio mentors in their geographic region for concurrent periodic and final critiques of in-progress and completed work. Off-campus writing and research projects are completed via mail or email communication with seminar faculty. A final thesis review and exhibition is held following completion of the third summer.

Please note that students enrolled in the Summer MFA program do not qualify for student visas as a result of the structure of the program, and therefore, the programs are unfortunately closed to international students who need a visa in order to attend.

#### Studios and Facilities

During residence at the University, summer MFA students enjoy access to wellequipped studios and facilities that support work undertaken in each discipline. These include: dedicated painting studios, three major gas kilns with 90, 40, and 30 cubic foot capacity, numerous electric kilns, wood and metal shops, carving studios, a forge, and foundry. Students are expected to locate off-campus studio space for work undertaken during the fall and spring independent studio semesters. In addition, students have access to the University's extensive facilities that include the Greenfield Library, whose visual arts collection ranks among the largest of the nation's visual art schools; state-of-the-art academic computing laboratories; numerous galleries and performance spaces; and the more than 100 museums and cultural institutions that comprise the extended campus of the city of Philadelphia. The cultural resources of New York and Washington, D.C., are only hours away.

Students will be challenged by the broadly diverse aesthetic and critical opinions of distinguished studio faculty and noted visiting artists and critics who are invited to participate in the program each summer.

Recent visiting artists and critics have included: Siah Armajani, Barry Bartlett, Jose Bedia, Paul Bloodgood, Tom Butter, William Daley, Arthur Danto, Heidi Fasnacht, Sharon Horvath, Komar and Melamid, Janet Koplos, Sean Landers, Winifred Lutz, Dominique Nahas, Thomas Nozkowski, Lisa Orr, Sheila Pepe, Howardena Pindell, Elaine Reichek, Kathy Rose, Annabeth Rosen, Sandy Skoglund, Robert Storr, Stephen Tanis, George Trakas, Ursula Von Rydingsvard, Dan Walsh and Leslie Wayne.

Summer MFA candidates are expected to follow the curriculum as structured in order to complete the program within three years and present a final thesis exhibition following the completion of the third summer.

### Vermont Studio Center Graduate Study Exchange

The University of the Arts has a special relationship with the Vermont Studio Center in Johnson, Vermont. Summer Master of Fine Arts candidates who have completed the first year in the SUMFA program may apply to attend VSC during the off-campus fall and spring semesters by contacting the Director of the Summer MFA Programs.

Scholarships received during the summer session are not transferable for tuition payment during the off-campus fall and spring semesters.

# MFA in Ceramics, Painting, or Sculpture Faculty

#### Tom Csaszar

Senior Lecturer BFA, University of Pennsylvania

#### Gerard Brown

Senior Lecturer
BFA, Boston University
MFA, School of the Art Institute
of Chicago

#### Jeanne Jaffe

Professor
BFA, Tyler School of Art,
Temple University
MFA, New York State College of
Ceramics at Alfred University

#### Sumi Maeshsima

Lecturer
BFA, Parsons School of Design
MFA, The University of the Arts

#### Carol Moore

Associate Professor BFA, MFA, Tyler School of Art. Temple University

#### Eileen Neff

Adjunct Professor
BA, Temple University
BFA, Philadelphia College of Art
MFA, Tyler School of Art,
Temple University

#### **Gerald Nichols**

Professor
Diploma, Cleveland Institute of Art
MFA, University of Pennsylvania

#### Robin Rice

Adjunct Assistant Professor BFA, Ohio Wesleyan University MA, University of Missouri

#### Jennie Shanker

Lecturer
BFA, MAT, The University of the Arts
MFA, Yale University

# Ceramics, Painting, or Sculpture Master of Fine Arts 60 credits

Year One		Credits
Summer I		
XX 610	Major Studio in Ceramio	es,
	Painting, or Sculpture	6.0
FA 611	Graduate Drawing	3.0
Choose one	of the following two:	
GR 691	University Seminar:	
	Structure and Metaphor	3.0
GR 692	University Seminar:	
	Art and Design in Societ	y 3.0
Summer Tot	al:	12.0
Fall I		
FA 691	Independent Studio 1 in	Ceramics
	Painting, or Sculpture	3.0
FA 695	Independent Writing	
	Project 1	1.5
Fall Total:		4.5
Spring I		
FA 692	Independent Studio II in	Ceramics
	Painting, or Sculpture	3.0
FA 696	Independent Writing	
	Project 11	1.5
Spring Total	:	4.5
First Year To	otal	21.0

Year Two	C	redits
Summer	11	
XX 611	Major Studio in Ceramics	,
	Painting, or Sculpture	6.0
	Elective*	3.0
Choose one	of the following two:	
GR 691	Structure and Metaphor or	3.0
GR 692	University Seminar:	
	Art and Design in Society	3.0
Summer To	tal:	12.0
Fall !!		
A 781	Thesis Writing Project 1 in	Ceram
	Painting, or Sculpture	1.5
FA 793	Thesis Preparation 1	3.0
Fall Total:		4.5
Spring II		
FA 782	Thesis Writing Project II i	n Cerar
	Painting, or Sculpture	1.5
FA 794	Thesis Preparation II	3.0
Spring Tota	d:	4.5
	r Total	21.0

Year Thro	ee	Credits
Summer	111	
XX 710	Major Studio in Ceram	ics,
	Painting, or Sculpture	6.0
FA 612	Professional Practices	3.0
GR 791	University Seminar:	
	Criticism	3.0
Summer Total:		12.0
Fall III		
FA 795	Thesis Exhibition	6.0
Fall Total:		6.0
Third Year	Total	18.0
Total Cred	its	60.0

Note: Prefixes (XX) for the major studio courses reflect the student's area of concentration: Ceramics (CR), Painting (PT), or Sculpture (SC).

# **Industrial Design**

# Master of Industrial Design

#### Jamer Hunt

jhunt@uarts.edu Director 215-717-6253

The Master's Program in Industrial Design is a graduate laboratory for postindustrial design. Students and faculty are actively exploring how to design for new social conditions in which behavioral, material, technological, and natural landscapes are shifting. We are committed to developing new models of design practice that are multidisciplinary, collaborative, and team-based. We stress process, with an emphasis on research, conceptualization, communication, and appropriate form-

The program itself is a two-year, 60-credit curriculum consisting of studio, methods, and seminar courses. The curriculum is project-based, which means that each semester, course content is integrated around studio-based projects. Projects range from the development of new urban industries to incubating independent publishing labels for hard and soft design. By providing research proposals, future studies, and case studies, we are promoting a new, more proactive role for design education.

Because design is a collaborative profession, most studio projects will be team-based. During the first and third semesters of study, first-year students will work with second-year students in a shared studio. Semester two is more individually oriented. The final semester of the two-year program is devoted to a master's thesis in which the candidate will work more independently with a group of internal faculty and/or outside professionals to develop a thesis project that must advance the candidate's chosen field of study.

Like the program itself, the faculty represent a wide range of approaches to the practice of design. This means that students have access to currently practicing design professionals with backgrounds in fields ranging from architecture, graphic design, cultural anthropology, and psychology to industrial, systems and environmental design. The Industrial Design Department thus offers a unique core faculty group who share a common philosophy and commitment to the design process.

We are an interdisciplinary program, so we welcome applicants from diverse fields such as the fine arts, architecture, sociology, law, business, engineering, and information technologies. What unites the students is their enthusiasm for design and material culture, as well as an interest in the social impact of design on our society. All candidates must hold a bachelor's degree (or equivalent). In addition, in order to be accepted at the graduate level, all qualified applicants must demonstrate some form of professional involvement in a design-related field. Each candidate is then carefully selected to assure a comprehensive balance of disciplines in the program.

#### Specialized Facilities

In the graduate design studio, each student is provided with an Apple computer for his/her desktop, access to the University network and the Internet, and a powerful suite of software; there are Windows NT machines as well for advanced 3-D modeling. The department also provides access to digital cameras and projectors for process documentation and presentation.

Students in the MID program have access to an Envisiontee Perfactory 3D printer. The printer automatically constructs physical models made of methacrylate (a plactis material) from digital CAD models. The Perfactory prints single objects as large as 7.5 x 6 x 9 and larger objects may be built in sections. The plastic may be used as the final product, or it may be painted, combined with other materials, transformed into other materials, transformed into other materials using molding and casting techniques, or transformed into metal through investment casting or electroforming.

#### Master of Industrial Design Faculty

#### David Comberg

Adjunct Associate Professor BFA, Massachusetts College of Art MFA, Yale School of Art

#### **Douglas Fanning**

Adjunct Associate Professor BS, University of Maryland MArch, Columbia University

#### **Anthony Guido**

Associate Professor BSID, The Ohio State University

#### Jamer Hunt

Director MID, Associate Professor BA, Brown University Ph.D., Rice University

#### Jonas Milder

Assistant Professor
BID, Fachhochschule für Gestaltung,
Germany
MID, Hochschule der Künste, Germany

#### Slavko Milekic

Associate Professor MD, Belgrade University, Yugoslavia MSc, Ph.D., University of Connecticut

#### Barent Roth

Senior Lecturer BSID, University of Illinois MID, The University of the Arts

# Industrial Design Master of Industrial Design

60 credits

Year One	Cre	edits
Fall		
ID 600	ID Seminar:	
	Concepts and Contexts	3.0
ID 601	Graduate Design Studio	6.0
ID 620	Advanced Design Methods	3.0
GR 691	University Seminar:	
	Structure and Metaphor	3.0
Fall Total		15.0
Spring		
ID 710	Advanced Project Tutorial 1	6.0
ID 627	Human Factors: Interactivity	3.0
GR 692	University Seminar:	
	Art and Design in Society	3.0
	Elective	3.0
Spring Total		15.0
First Year To	tal	30.0
Year Two		
Fall		
1D 700	ID Seminar:	
	Professional Development	3.0
ID 602	Advanced Design Studio	6.0
ID 625	Advanced	
	Computer Applications	3.0
	Elective	3.0
Fall Total		15.0
Spring		
ID 711	Advanced Project Tutorial II	6.0
ID 749	Master's Thesis	
	Documentation	6.0
	Elective	3.0
Spring Total		15.0
Second Year	Total	30.0

In addition to required courses, students take elective courses that enable them to pursue their specific interest, as well as overcome deficiencies in their design preparation. In certain cases, particularly for applicants from non-design undergraduate programs, it is necessary to complete specific courses in industrial design. These courses are selected from appropriate undergraduate courses and may not apply towards degree requirements.

# **Museum Studies**

#### Polly McKenna-Cress

pmckennacress@uarts.edu Chairperson 215-717-6328

The Museum Studies Department provides students with the skills and knowledge necessary to promote and enhance the relationship between museums and the public. In all three graduate museum programs, students take core courses addressing the character of museums, the nature of museum audiences, current museum practice, and the theory underlying museum practice.

Lecture courses, seminars, and studio courses allow students to understand the demands of museum practice, to understand past and current issues in the profession, to address the future needs of museums, to meet and talk with professionals in the field, and to acquire hands-on skills in the many areas of museum practice.

Students specialize in the areas of museum exhibition or museum education. or pursue a more general course of study focusing on the interface between the museum and the public. Most museum studies courses are open to all museum studies majors, and some are open to students from other departments who are interested in museum practice and professions. A wide range of concepts, experiences, and approaches are encountered, including hands-on visitor studies and on-site internships and practicums; computer skills are developed for use in design, publication, museum recordkeeping, interactive museum media, and museum outreach via the Web.

Museum Studies graduates find career opportunities as museum educators, creators of museum exhibitions, museum digital media specialists, program specialists, and in the ranks of museum administration dealing with the public: directorships, collections management and display, public relations, development, and related activities in museums, historic sites, zoos, aquariums, botanic gardens, and specialist consultancies.

#### Museum Studies Faculty

#### Katherine Beacher

Adjunct Assistant Professor AA, Bauder College

#### Jane Bedno

Professor Emerita
BA, Roosevelt University
JD, College of William and Mary

#### Gerard Brown

Senior Lecturer BFA, Boston University MFA, School of the Art Institute of Chicago

#### Allegra Burnette

Senior Lecturer
BA, Dartmouth College
MFA, The University of the Arts

#### Susan Clarke-Plumb

Adjunct Assistant Professor
BA. Mary Washington College,
The University of Virginia
MED, Pennsylvania State University
MED, Harvard University
Ph.D., Pennsylvania State University

#### **Richard Cress**

Adjunct Assistant Professor BFA, Virginia Commonwealth University

#### Tom Csaszar

Senior Lecturer BFA, University of Pennsylvania

#### Alice A. Dommert

Senior Lecturer
BS, Architecture, Louisiana State
University
MFA, The University of the Arts

#### Barry Dornfeld

Associate Professor BA, Tufts University MA, Ph.D., University of Pennsylvania

#### Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska,
Lincoln
MA, University of Nebraska

#### Laura Foster

Adjunct Associate Professor BA, Barnard College of Columbia University JD, University of Baltimore School of Law

#### Aaron Goldblatt

Senior Lecturer BFA, Philadelphia College of Art MFA, Tyler School of Art, Temple University

#### DeShawn Hall

Adjunct Assistant Professor BFA, The University of the Arts MA, The University of the Arts

#### lamer Hunt

Assistant Professor BA, Brown University Ph.D., Rice University

#### Polly McKenna-Cress

Associate Professor BFA, Rhode Island School of Design MFA, The University of the Arts

#### **Janet Kamien**

Senior Lecturer BFA, Boston University MED, MFA, Lesley University

#### Wm. Frank Mitchell

Assistant Professor
AB. Bowdoin College
MA, Yale University
MA, University of Michigan
Ph.D., University of Michigan

#### Carol Moore

Associate Professor BFA, MFA, Tyler School of Art, Temple University

#### William Plant

Adjunct Associate Professor BA, College of the Atlantic MFA, The University of the Arts

#### Mark Shephard

Adjunct Professor
BArch, Cornell University
MFA, Hunter College, City University
of New York
MSAAD, Columbia University

#### Portia Hamilton Sperr

Adjunct Associate Professor
Diploma in Pedagogy, Assoc.
Montessori International
BA, Barnard College

#### Mira Zergani

Adjunct Assistant Professor BA, Temple University

### Museum Communication Master of Arts

Wm. Frank Mitchell

fmitchell@uarts.edu Director 215-717-6640

The MA in Museum Communication is a course of study in the contemporary theory and practice of museum work. Museum professionals seeking a graduate degree in museum studies for professional advancement, and museum volunteers who seek professional credentials to make the transition into professional museum work can acquire the skills, knowledge, and practical training in dealing with the public sector, with responsibilities that include museum publications, public relations, membership, development, record-keeping, outreach activities including Internet presence, and visitor services.

Organized within the traditional academic semester framework, with some short, intensive one- and two-week-long sessions during the winter and summer academic breaks, and annual international museum issues seminars, the Department of Museum Studies prepares those who seek careers as collections managers, exhibition developers, educators, and media and public affairs specialists. International museum professionals may further their careers through the acquisition of academic credentials and through a broader perspective and knowledge of current museum practices acquired in courses, seminars, special museum placements, internships, and a thesis. Course content and design, which bridge the academic and the professional, recognize the growing need for specialized museum training and preferences in a competitive job market for those with both graduate degrees and museum studies training. Graduates work in museums of anthropology, archaeology, fine art, history, natural history, science centers, zoos, arboretums, and national parks. Others find employment in government agencies, historical societies, historic sites and houses, and with private and corporate collections and foundations.

Full-time MA students undertake a threesemester academic course of study, and a 12-week (240-hour) internship placement. Those students studying for the MA in Museum Communication conclude their degree program through the submission of a written thesis, thesis defense, and examination.

During each 15-week semester, students

participate in lectures, seminars, workshops, and study visits to appropriate museums, historic sites, galleries, and government cultural agencies. All courses in the department welcome visiting scholars and museum professionals to give lectures and hold discussion groups on aspects of museum

The department of Electronic Media, the Master of Industrial Design program, and the College of Media and Communication contribute to the graduate student's education through interdepartmental coursework, workshops, seminars, and interdisciplinary special projects.

Applicants to the Master of Arts in Museum Communication should possess a BFA, BA, or BS degree, demonstrated work experience in the museum field or in related institutions/consultancies, or disciplinebased training, and the intention of utilizing this specialized training in a museum context, and basic word processing and Internet research skills.

#### Museum Communication Master of Arts

45 credits

Year One	C	redits
Fall		
MS 501	Museum Seminar:	
	The Museum	3.0
MS 508	The Museum Audience	3.0
MS 600	Museology	3.0
GR 691	University Seminar:	
	Structure and Metaphor	3.0
	Elective*	3.0
Fall Total		15.0
Spring		
MS 601	Issues in Museums Semin	ar 3.0
MS 740	Thesis Research	3.0
MS 749 A	Thesis Development	1.5
	Elective*	3.0
	Elective*	3.0
GR 692	University Seminar:	
	Art and Design in Society	3.0
Spring Total	l	16.5
First Year To	otal	33.0
Year Two		
Summer		
MS 759	Museum Internship	3.0
Summer To	tal	3.0
Fall		
MS 602	Museum Governance: Les	zal Issues.
	Ethics in Museums	3.0
MS 749 B	Thesis Development	1.5
	Elective*	3.0
	Elective*	3.0
Fall Total		10.5
Second Year	r Total	13.5
Total Credit	s	45.0

<sup>\*</sup> Nine credit hours of electives must be in Museum Studies.

### Museum Education Master of Arts

Anne El-Omami

aelomami@uarts.edu Director 215-717-6051 or 717-6050

The Master of Arts in Museum Education is a concentrated program focused on the development and implementation of appropriate pedagogical practices and critical/interpretive skills for communicating to the public about culture and the arts. Coursework comprises three distinct areas: a broad education core addressing theory and methods, a concentration in museum studies and practices, and a professional core including research and an internship with a cooperating museum.

Applicants should have had a core of at least 40 credits in the arts, liberal arts, and/or communications, with a minimum of 18 credits in art history (or 12 credits in art history and six credits in anthropology or communications). This degree is an appropriate option for those with a strong commitment to providing educational programming within a museum context or alternative site, as well as for teachers who wish a concentration in museum education so they may utilize museum resources more effectively in the classroom.

Museums and galleries worldwide are becoming more dependent upon their audiences for support. The role of museums is changing to meet audience demands, including expectations for more relevant and accessible public educational programming to promote cultural knowledge and interests. This growing trend has created a greater demand for well-trained professionals with special knowledge and expertise in planning and implementing museum programs. Additionally, current educational theory and methodology embrace the inclusion of art history, criticism, and aesthetics as critical components of the arts education curriculum, all areas heavily dependent upon museums for exemplary resources and reference. The MA in Museum Education focuses on a wide variety of museums and institutions with similar missions and operations, and prepares educators to function within the changing context of contemporary schools, museums, and related institutions. The MA in Museum Education may be completed in two semesters and a summer or in three semesters.

The Museum Studies core may be taken

separately or in conjunction with another master's program at The University of the Arts. The core includes courses from the museum studies core and may also include the Graduate Museum Project and Internship with special approval. This series of courses may be combined with the Master of Arts in Teaching in the Visual Arts, the Master of Arts in Art Education, or the MFA in Museum Exhibition Planning and Design.

#### Museum Education Master of Arts 36 credits

Year One		Credits
Fall		
AE 606	Research in Education:	
	Methods and Trends	3.0
GR 691	University Seminar:	
	Structure and Metaphor	3.0
AE 550	Creative and Cognitive	
	Development	3.0
MS 510	Museum Education	
	Practicum	3.0
MS 508	The Museum Audience	3.0
MS 658	Museum Education	
	Internship	3.0
Fall Total		18.0
Spring		
MS 622	Media for Museum	
	Communication	3.0
MS 615	Educational Programmir	ıg
	for Museums and	
	Alternative Sites	3.0
MS 648	Graduate Museum Proje	et 3.0
MS 658	Museum Education	
	Internship	3.0
Choose one	of the following two:	
MS 501	Museum Seminar:	
	The Museum	3.0
MS 600	Museology	3.0
GR 692	University Seminar:	
	Art and Design in Societ	y 3.0
Spring Total	I	18.0
Total Credit	S	36.0

Additional elective courses are encouraged in interactive media, multicultural learning arts, design for interdisciplinary learning, history of ideas in art and museum education, and media for museum communication.

# Museum Exhibition Planning and Design Master of Fine Arts Polly McKenna-Cress

pmckennacress@uarts.edu Director 215-717-6328

Recognized formally by the American Association of Museums since 1981, the field of exhibition planning and design has become a demanding, fast-growing profession as museums respond to the demand for exhibitions addressed to public needs and interests. With the cooperation of a group of major regional museums, following the guidelines established by N.A.M.E. (National Association for Museum Exhibition), The University of the Arts offers a two-year, 60credit Master of Fine Arts degree that prepares students for professional careers in the development and design of exhibits for museums and other interpretive centers. focusing on methods of presentation for collections, while exploring the full range of exhibition communication and methodology.

Representatives of cooperating museums and the University faculty offer a curriculum that addresses the conceptualization, research, organization, design, and production of museum exhibits and educational presentations, utilizing a variety of techniques and media. It also explores exhibit programming, evaluation, and management methods applicable in a wide range of museum situations. Visiting experts teach many aspects of museum presentation, education, and management, and students make formal visits to design departments, production shops, galleries, exhibits, and programs in numerous museums, service providers, and consultancies in Philadelphia, the Mid-Atlantic Region, Washington, D.C., and New York.

Students undertake a thesis project and a supervised museum internship related to their career interests during the second year of the program. To preserve the intimate contact with museum professionals and to guarantee participants studio facilities, the program is limited to nine entrants per year.

Most candidates for this program will have previously completed a baccalaureate degree in industrial, graphic, interior, or architectural design, and demonstrate an acceptable level of professional accomplishment through a portfolio or another appropriate means. Alternatively, they may seek admission with a baccalaureate in a discipline related to a particular career direction, and take courses

to develop the necessary background in design. Students from non-design, non-art backgrounds are also encouraged to apply.

The first year provides a basic understanding of the exhibition process, with the first semester focused on conceptual development, planning, systems, and intellectual analysis of problems, and the second on the practical implementation of concepts and on understanding materials and methods of exhibition design and production. The second year is dedicated to practice of skills learned during the first year, and practical exposure to actual exhibition development practice in museums and museum consultancies. Activities during the final semester are focused primarily on thesis development and completion.

#### Specialized Facilities

The graduate studios in Museum
Exhibition Planning and Design feature
direct student access to a Computer-Aided
Design Center. The Computer-Aided Design
Facility and the Academic Computing laboratories are completely equipped computer
centers dedicated to drafting, rendering,
desktop publishing, computer-aided graphic
design, multimedia, and illustration. Students
get installation experience through the
University galleries and regional institutions.

# Museum Exhibition Planning and Design

Master of Fine Arts 60 credits

Year One		Credits
Fall		
MS 501	Museum Seminar:	
	The Museum	3.0
MS 610 A	Museum Exhibition	
	Design Studio	6.0
MS 620 A	Museum Graphics	1.5
MS 623 A	Exhibition Materials	
	and Methods	1.5
	Elective	3.0
Fall Total		15.0
Spring		
MS 502	Museum Seminar:	
	The Exhibition	3.0
MS 610 B	Museum Exhibition	
	Design Studio	6.0
MS 620 B	Museum Lighting	
	and Color	1.5
MS 623 B	Exhibition Materials	
	and Methods	1.5
GR 692	University Seminar:	
	Art and Design in Societ	y 3.0
Spring Total		15.0
First Year To	otal	30.0

Year Two		Credits
Summer		
MS 759	Museum Internship*	3.0
Summer To	tal	3.0
Fall		
MS 710	Museum Exhibition	
	Design Studio	6.0
MS 508	The Museum Audience	3.0
MS 749 A	Thesis Development	3.0
GR 691	University Seminar:	
	Structure and Metaphor	3.0
Fall Total		15.0
Spring		
MS 622	Media for Museum	
	Communication	3.0
MS 749 B	Thesis Development	3.0
GR 791	University Seminar:	
	Criticism	3.0
	Elective	3.0
Spring Total	ı	12.0
Second Year	r Total	30.0
Total Credit	s	60.0

<sup>\*</sup> Students with at least six months of direct exhibitionrelated experience in a museum, equivalent institution, or a museum consultancy may substitute one threehour elective for the internship requirement.

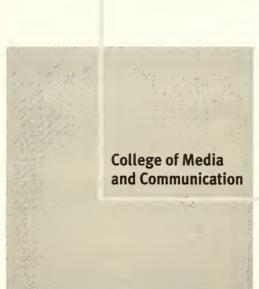
### **Graduate Seminars**

The graduate seminar serves as a lively, interdisciplinary forum that brings together students engaged in discreet graduate programs to examine relationships between contemporary visual culture and historic ideas about art and design. Recognizing Philadelphia as a setting and laboratory for the development of collaborative projects and career initiatives, students in the seminar can discuss and apply ideas being explored in their own fields of study in order to identify and cultivate connections between and beyond their respective areas of study.

In practice, graduate seminar study emphasizes the development of writing, research, and critical skills to aid students in the communication and documentation of their work and ideas — both in the major, as it pertains to their specific explorations, and in the wider contemporary context of art and design issues. The seminar experience offers students the opportunity to develop presentation skills by maximizing the use of multimedia applications for presentations of their research results.

Each graduate program in The College of Art and Design offers a selection of seminars designed to inform the direction of the major curriculum. Seminar course listings, Structure and Metaphor, Art and Society, and Criticism are described in the course descriptions, and are listed as part of each graduate program's curriculum.





Undergraduate and Graduate Course Catalog 2004 • 2005

JARTS



# College of Media and Communication

#### Neil Kleinman

nkleinman@uarts.edu Dean 215-717-6590

#### Barbara Spodobalski

bspodobalski@uarts.edu Assistant to the Dean 215-717-6024

The College of Media and Communication has approval of the Commonwealth of Pennsylvania to grant Bachelor of Fine Arts and Bachelor of Science degrees as part of The University of the Arts.

The newest of The University's three colleges, the College of Media and Communication provides a crossroads for students interested in performing and visual arts, writing and narrative, new media, new technology, and interactivity. In small classes, students take advantage of an extremely close and supportive atmosphere, and the opportunity to shape an education that is highly individualized and able to reflect their goals and interests.

## **Programs of Study**

The College of Media and Communication is dedicated to the integration of art, technology, and communication. In recognition of the new artistic opportunities that have recently emerged and of the importance of technology in many areas of communication, programs in the College of Media and Communication are characterized by their reliance on text, their use of appropriate technologies, and their commitment to collaboration and other strategies that take advantage of individual expertise and vision placed in a cooperative setting.

A distinctive aspect of the programs in the College is their multidisciplinary nature. Specialized courses that are unique and essential to the field are augmented by major courses drawn from various programs throughout the University, and students are encouraged to explore The University's vast artistic and academic offerings through electives and minor courses of study.

The programs offered in the College are:

- BS in Communication
- · BFA in Multimedia
- BFA in Writing for Film and Television

Each program is designed as a rigorous sequential course of study, balancing major requirements with electives and a 42-credit liberal arts core. As a result, each program promotes an education that is broad and deep, as well as being practical and richly theoretical. Students graduate knowing both how to make ideas using a diverse set of media while also learning to think about what they are making and why.

To extend their education, CMAC students may also develop specialized competencies by taking minors in a number of new areas:

- · Documentary Video
- E-Music
- E-Publishing
- · Game Design
- · Information Architecture
- · Multimedia
- · Narrative Video
- · Screenwriting
- Strategic Advertising
- Web Design
- · Web Drama

These minors have been designed to complement the College's majors and have been developed with an eye both to new forms of creative expression and the new careers that have emerged as a result of the Internet and the growth of new media.

### Special Facilities & Resources

The College of Media and Communication is housed in the recently renovated Terra Building where students and faculty have access to excellent facilities and equipment.

#### Production Studio

The College houses a multi-functional production studio available for use by students in the College's video, audio, advertising, and journalism classes. The studio offers students a flexibly designed space in which to produce documentary television features, educational video and films, news features, corporate media, and television commercials. Associated with it is a sound studio that also serves as the center for the Communication Department's Web radio, Web TV, and Webzine.

#### Digital Labs and Editing Rooms

Students in Communication use a digital lab with a range of stateof-the-art audio and video systems, pre- and post-production equipment, PC, Mac, and Unix systems, and a complete spectrum of audio, video, and Web software used to create films, videos, advertising campaigns, and Web dramas. In addition, there is a logging and dubbing studio, as well as several private editing suites available to students who need a quiet place and long blocks of uninterrupted time to edit their work.

#### Multimedia Studios and Labs

The College's multimedia studios provide students with the most advanced multimedia equipment in the region. The cross-platform production environment spans Macintosh, PC, and Unix-based operating systems. A MAVIO station (Mobile Audio-Visual Input/Output) allows users to input analog and digital information and to output digital and analog information as well. These studios are equipped with industry-standard software from which students can create illustrations, scan images, record sounds, digitize video, and create CD-ROMs. Students in the Multimedia Program use these labs to work on video games, animations, Web narratives, interactive Websites, and digital videos.

#### MIDI Studio

The College features a MIDI Studio (Musical Instrument Digital Interface), which is used by students in multimedia and e-music to create electronic and experimental music for documentary and narrative film and video, Web drama, and games.

#### **Equipment Room**

The College's Equipment Room offers CMAC students the opportunity to borrow the most current portable video, audio, and photographic equipment for off-campus production. The equipment includes digital video and still cameras, DAT and Minidisk audio recorders, Lowell location lighting kits, and an array of microphones, field monitors, and accessories.

#### **Galleries**

There are a number of galleries and display areas throughout the College that are highly flexible, equipped with professional lighting, and supported by multimedia equipment for the display of work in all media. There are periodic shows of student documentaries, final projects and works-in-progress developed by students as part of their classes or independent study, as well as shows of work by faculty and distinguished outsiders.

#### Special Resources

To provide its students with experience in publishing new media, the College sponsors a student-run Webzine, a Web radio, and Web TV site, hosts a number of student- and alumni-produced Websites, and supports student-developed videos, games, and interactive projects.

#### New Media Center Chris Garvin

Director

The University of the Arts is proud to be a member of the New Media Centers, a group of the nation's leading academic institutions and technology corporations dedicated to the advancement of technology in education. The University of the Arts is one of the few art schools worldwide to be welcomed into this organization, whose members include New York University, Cornell, MIT, and UCLA.

The University of the Arts' New Media Center (NMC) is a stateof-the-art digital laboratory that provides Internet access and permits the integration of text, graphics, imagery, animation, music, and sound. While the entire University community uses these labs, the NMC is the primary classroom for students in the College's Multimedia Program.

#### CMAC Minors

The College of Media and Communication offers minors that enable a student to focus on a specific discipline through organized electives. Open to majors throughout the University, CMAC minors have been designed to complement a major course of study so that students can develop cross-disciplinary skills and applications, to support interdisciplinarity collaboration, and to add skills and experiences that enrich a student's capabilities in a variety of career and creative fields. Each minor has a coordinator/advisor, but students are expected to work with their major advisors so that a minor does not conflict with the courses required by their major.

- Students must meet eligibility requirements, which may include a satisfactory grade-point average, prerequisites, and departmental portfolio review.
- 2. An intent to complete a minor is declared by filing the completed Minor Declaration Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
- 3. A student may not major and minor in the same program, except where indicated.
- 4. Courses applied to the minor may only be applied towards elective requirements.
- 5. All minors require a minimum of 15 credits, with the exception of E-Music for Music majors. Generally, no substitutions to the minor requirements are allowed. In exceptional situations where substitutions are granted, they must have the approval of both the major and minor program advisors.
- 6. The requirements of the minor must be completed prior to graduation.
- 7. A student pursuing a minor may be required to complete more than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.
  - 8. Minors are available only to undergraduate students.

#### **Documentary Video Minor**

The minor in documentary video provides instruction in the making of creative non-fiction stories, essays, and informational programs, primarily in video form. It is designed for students who wish to augment their studies in a related field. Through this minor, students learn to document the lives and narratives of people and places, portray historical, political and contemporary events, present information in accessible and stimulating forms, and make persuasive arguments, as well as to learn the skills related to documentary production. Communication majors may not declare a Documentary Video minor.

CM 293	History of Documentary	3.0 credits
CM 391	Documentary Production I	3.0
CM 392	Documentary Production II	3.0
	Elective*	3.0
One of the follow	ving:	
CM 120	Sound Communication	3.0
PF 320	Film Sound	3.0

<sup>\*</sup>To be determined with minor advisor.

#### E-Music Minor

The minor in e-music offers students majoring in both Multimedia and Music an opportunity to create electronic and experimental music, to develop skills that allow them to produce, package, and distribute music by taking advantage of digital technology, and to design electronic instrumental interfaces. The minor prepares students for a variety of highly entrepreneurial careers ranging from entertainment and product development to creative and production work in the recording and musical fields. This minor is only available to students majoring in Multimedia or Music. Please note that this minor requires 17 credits for Music majors. Specific requirements for Music majors can be found in the School of Music section of this catalog.

MU 306	History of Rock &	
	Experimental Music	3.0 credits
MU 413 A	Recording	2.0
MM 370	E-Music Thesis Project	3.0
MU 111 A/B	Composition/Non-Majors	2.0
MM 440	Innovative Interfaces	3.0
MU 130 A/B	Piano for Non-Majors (1/1)	2.0

#### E-Publishing Minor

The minor in e-publishing provides students with skills connected to both the craft and business of writing and publishing online. This minor provides students with an opportunity to strengthen their journalistic and expository writing styles especially as used in electronic media, while also learning the basics of the business of establishing a Website, Webzine, Web radio, or Weblog. The skills learned are useful for students who are interested in online publishing as an independent publisher or freelance writer, as well as those who wish to work with online publishing enterprises. Majors in Communication may not declare an E-Publishing minor.

CM 381	Digital Journalism I	3.0 credits
HU 272	Money Matters:	
	Applied Economics	3.0
CM 340	E-Publishing Thesis Project	3.0
	Elective**	3.0
One of the follow	ving:	
MM 221	Interactive Studio I*	3.0
MM 340	Interactive Programming	3.0

<sup>\*</sup>Not applicable as minor credit for Multimedia majors.

#### **Game Design Minor**

The minor in game design explores the principles that inform games – how they work, how to make them, why they are important, and how they help us understand our world and social interactions. Students learn to construct logical narratives and rules that make possible the creation of an active space in which gaming can take place. Using skills based upon interface and experience design, students program, write, and design interactive games. Upon completing the minor, students will have completed a fully functional prototype of an original game.

MM 240	Writing for Games	3.0 credits
MM 342	Game Play	3.0
MM 344	Game Design Thesis	3.0
	Elective **	3.0
One of the follo	wing:	*
MM 221	Interactive Studio I *+	3.0
MM 222	Interactive Studio II *	3.0
MM 341	Programming for Games	3.0

<sup>\*</sup>Not applicable as minor credit for Multimedia majors.

<sup>\*\*</sup>To be determined with minor advisor.

<sup>\*</sup>Not applicable as minor credit for Communication majors.

<sup>\*\*</sup>To be determined with minor advisor; must be fulfilled with MM 121 for Writing for Film and Television majors.

#### Information Architecture Minor

The minor in information architecture shows students how designed information creates meaning. Students develop an understanding of user workflow, information design, and interactivity. They learn to create easy-to-use interfaces and information spaces. The program has been created for students interested in developing web sites and CD-ROMs, as well as other vehicles whose purpose is to deliver information clearly and efficiently. Majors in Multimedia may not declare a minor in Information Architecture. A portfolio review and interview are required before a student is accepted into the minor.

MM 121	Introduction to	
	Interface Design	3.0 credits
MM 130	Information Concepts	3.0
MM 221	Interactive Studio I	3.0
MM 222	Interactive Studio II	3.0
MM 320	Advanced Interface Seminar	3.0

#### Multimedia Minor

The minor emphasizes the development of multimedia as an art form, where students work in-depth to develop media-rich, multi-sensorial, interactive experiences. The minor provides skills, concepts, and tools for students interested in multimedia as a creative and expressive art form. Majors in Multimedia may not declare a minor in Multimedia.

MU 149	Aural Concepts	3.0 credits
MM 219	Intro. to Multimedia	3.0
MM 310	Multimedia Studio I	3.0
MM 311	Multimedia Studio II	3.0
One of the fo	llowing:	
MM III	Visual Concepts	3.0
EM 110	Computer Concepts	3.0
MM 23 I	Digital Storytelling	3.0

#### Narrative Video Minor

One of the following:

The minor in Narrative Video explores digital video as a medium for storytelling. It introduces students to various aspects of video production, including scriptwriting, storyboarding, editing, sound design, directing, and producing. Students develop their skills as they advance from scene exercises through a short film to a final year-long project. Majors in Film/Digital Video may not declare a minor in Narrative Video.

3.0 credits

3.0

One of the foli	ownig.
WM 219	Writing for Film*
CM 295	Narrative Video
	TO 1 .1 TYT 1 1

	Production Workshop	3.0
PF 410 A	Senior Cinema Production I	3.0
PF 410 B	Senior Cinema Production II	3.0
One of the follow	ring:	
CM 120	Sound Communication**	3.0
PF 320	Sync-Sound for	

Narrative Film\*\*

\*Not applicable as minor credit for Writing for Film and Television majors. A production, film studies, or Liberal Arts film-related elective is taken instead, and is to be determined with minor adviser.

\*\*Not applicable as minor credit for Communication majors. A production, film studies, or Liberal Arts film-related elective is taken instead, and is to be determined with minor advisor.

Recommended electives for Communication and Writing for Film and Television majors include: CM 391 Documentary Media Production I; PF 423 Professional Practices in Film/Video; PF 424 Time: A Multidisciplinary Seminar; WM 215 Screenwriting II; WM 225 Interactive Writing; WM 241 Arts of the Media; WM 243 Acting and Directing for Writers.

#### Screenwriting Minor

The minor in screenwriting provides instruction and applied experience in the craft of scriptwriting for motion pictures and episodic television. Topics include story structure, character, plot. beats, dramatic conflict, dialogue, and industry script formats. Students advance from scene exercises through short scripts to major, professional-length portfolio pieces. Majors in Writing for Film & Television may not declare a screenwriting minor.

WM 215	Screenwriting II	3.0 credits
WM 219	Writing for Film	3.0
WM 243	Screenplay Analysis	3.0
One of the foll	owing sequences:	
WM 321	Adv. Screenwriting I	3.0
WM 322	Adv. Screenwriting II	3.0
or		
WM 317	Episodic TV Writing I	3.0
WM 318	Episodic TV Writing II	3.0

#### Strategic Advertising Minor

The minor in advertising strategy provides instruction in strategic thinking and creative execution required to design advertisements and ad campaigns in multiple formats (print, audio, video, and interactive). This minor offers tools and concepts to students interested in marketing and promoting any product, service, or artistic activity. It broadens the career options of students in any of the media and communication disciplines, and prepares them to work in both the profit and not-for-profit sectors of the media and communication industries. Communication maiors may not declare a strategic advertising minor.

CM 271	Creative Concepts I	3.0 credits
CM 371	Advertising Strategy	3.0
CM 372	Creative Concepts II	3.0
	Elective***	3.0
One of the fol	llowing:	
CM 211	Writing for Media*	3.0
CM 373	Introduction to	
	Public Relations**	3.0

<sup>\*</sup>Not applicable as minor credit for Multimedia majors.

#### Web Design Minor

The minor in web design provides skills, concepts, and tools for students interested in web design as a creative medium of expression, as a form of communication, or as a profession. The skills learned enhance the preparedness of students wishing to enter the design, communication, and media industries. Fine artists interested in the role that Internet-based technologies and interactivity play in their work will also find this minor to be broadening. Multimedia majors may not declare a web design minor.

MM 121	Introduction to	
	Interface Design	3.0
MM 311	Multimedia Studio II	3.0
One of the follow	ving:	
MM 110 Visual 0	Concepts I#	3.0
MM 111	Visual Concepts II*	3.0
Two of the follow	ving:	
MM 221	Interactive Studio I**+	3.0
MM 222	Interactive Studio II*+	3.0
MM 332	Advanced Interface Seminar	3.0

<sup>\*</sup>Required for Communication majors.

#### Web Drama Minor

The minor in web drama allows students to learn and apply dramatic storytelling techniques to the web. It focuses on the fundamentals of scriptwriting and interactivity, the acquisition of basic video and animation techniques, and the overall adaptation of these elements to the Internet. The minor allows students to combine the principles necessary to write for television, film, or video with those of interactivity required for web production. Upon completion of this minor, students will have written and produced a dramatic story that is suitable for web distribution.

WM 225	Interactive Writing 1	3.0 credits
WM 226	Interactive Writing II	3.0
WM 330	Web Drama Studio	3.0
One of the follo	wing:	
WM 219	Writing for Film*	3.0
MM 221	Interactive Studio I**	3.0
One of the follo	wing:	
CM 120	Sound Communication***	3.0
CM 290	Video Production	
	Workshop****	3.0
MM 233	Interactive Narrative****	3.0

\*Not applicable as minor credit for Writing for Film and Television majors. Required for Communication and Multimedia majors.

\*\*Applicable as minor credit only for Writing for Film and Television Students.

\*\*\*Not applicable as minor credit for Communication majors. \*\*\*\*Not applicable as minor credit for Writing for Film and Television majors.

\*\*\*\*\*Not applicable as minor credit for Multimedia majors.

<sup>\*\*</sup>Required for Multimedia majors.

<sup>\*\*\*</sup>To be determined with minor advisor.

<sup>\*\*</sup>Not applicable as minor credit for Communication majors.

<sup>+</sup> Required for Writing for Film and Television majors.

# College of Media and Communication Faculty

#### David Brown

Assistant Professor
BS, Duquesne University
MTS, Eastern Baptist Theological
Seminary

#### Geoff DiMasi

Assistant Professor BA, Rutgers University MFA, The University of the Arts

#### **Barry Dornfeld**

Associate Professor BA, Tufts University MA, Ph.D., University of Pennsylvania

#### De Angela Duff

Assistant Professor BFA, Georgia State University BS, Georgia Institute of Technology

#### Mark Ellis

Master Lecturer
BA, Pennsylvania State University

#### Louis Fuiano

Senior Lecturer

#### Chris Garvin

Assistant Professor
BFA, State University of New York
at Buffalo
MFA, The Ohio State University

#### Marty Goldensohn

Senior Lecturer BA, New York University

#### Dave Hartl

Assistant Professor BM, West Chester University

#### Susan Jacobson

Adjunct Assistant Professor BS, University of Florida MPS, New York University

#### Ron Kanter

Master Lecturer BS, Temple University MFA, University of Pennsylvania

#### **Nicole Marie Keating**

Assistant Professor BA, McGill University MA, Ph.D., University of Pennsylvania

#### Neil Kleinman

Professor

BA, University of California, Santa Barbara MA, Ph.D., University of Connecticut JD, University of Pennsylvania

#### Gary Kopervas

Senior Lecturer BA, Gettysburg College

#### K. Lynne Koval-Bauer

Assistant Professor BA, University of Texas at Austin BA, University of Akron

#### Sharon Lefevre

Assistant Professor BA, Princeton University MA, MPhil, Columbia University

#### Larry Loebell

Adjunct Assistant Professor BA, MFA, Temple University MA, Colorado State University

#### Slavko Milekic

Associate Professor
MSc, MD, Belgrade University, Yugoslavia
Ph.D., University of Connecticut

#### lack Murnighan

Assistant Professor BA, Brown University MA, Duke University

### Camille A. Paglia

University Professor
BA, State University of New York
at Binghamton
MPhil, Ph.D., Yale University

#### John J. H. Phillips

Adjunct Professor

#### Barent Roth

Adjunct Assistant Professor BSID, University of Illinois MID, The University of the Arts

#### Jeff Ryder

Associate Professor BA, Rider College

#### Steven Saylor

Assistant Professor
BA, Franklin and Marshall College
MA, MFA, Temple University

#### Art Stiefel

Senior Lecturer BFA, The School of Visual Arts

#### Diane Walsh

Associate Professor BA, San Jose State University

#### Michael Wellenreiter

Senior Lecturer BS, University of Wisconsin, Madison MFA. Temple University

#### Jeffrey Wolper

Adjunct Associate Professor BA, LaSalle University MS, Ph.D., University of Pennsylvania

# Communication

#### Barry Dornfeld

bdornfeld@uarts.edu Director 215-717-6470

Media makers occupy a place of great influence and importance in our increasingly mediated world. This studio-based Communication program is designed to reflect the changing nature of the media industries due to new technologies, demographic diversity, and the increase in global flows of ideas, images, and products. Upon their graduation, we expect our students to be able to work in a variety of media forms, to be broadly knowledgeable about the media industry, and able to think critically about media making and the media's impact on culture and society.

Students learn how to create work in one or more of three principal concentrations: documentary production, digital journalism, and advertising using the digital tools of the trade. While developing professional skills in these areas, they are exposed to theory in communication and media studies, grounding their production work in an understanding of how to think about media and its place in contemporary culture. Students learn about the connections between aesthetic approaches and communicated meaning, about the history of communication, and about cultural context and organizational constraints, and grapple with the ethical considerations that arise in professional practice.

Throughout their undergraduate training, students take a range of courses in the liberal arts and choose electives throughout the University. Students' production work builds on this intellectual base, beginning with exercises and growing to intensive projects in the selected area of concentration. The program stresses digital media production across platforms and promotes an understanding of what these new tools make possible and what they limit.

Freshmen take courses that offer both an historical and a social perspective to communication, while they learn visual and sound fundamentals through introductory courses. They are introduced to digital still and video cameras and post-production studios, and begin to produce and critique their own work.

The year-long Media Forms and Contexts course in the sophomore year acts as a keystone to the basic Communication curriculum. The course gives students experience in producing in a broad range of media genres, and includes screenings of cutting-edge film and video work. Interactive Studio and Writing for Media teach important basics in web design and writing. The Interactive Studio and Writing for Media courses round out this year.

In the junior year, students work more intensively in each of the program concentrations – Documentary Production, Digital Journalism, and Advertising. Media Industries and Communication Theory and Culture in the 20th Century deepen students' understanding of the changing landscape of media industries and their cultural impact.

For their senior year, students choose one of the three concentrations as the focus of their major work, taking a year-long production course. Through this intensive training, students develop a portfolio of media work, pulling together their previous experiences and interests into a project that can represent their abilities to the professional world. Additional courses, including two internships, prepare students for professional life beyond the University.

In addition to the major, students may minor in a five-course sequence designed to augment their major. Students in Communication are particularly interested in minors in:

Narrative Video Screenwriting Web Design Photography

# Communication Core Curriculum

Freshman Year

The core curriculum is common to all majors in the Communication program. These required courses develop a solid foundation from which students pursue their choice of concentration. Students formally select their concentration during the advising period in the fall of the junior year.

Credits

riesiiiiaii	ieai C	reuits
Fall		
CM 120	Sound Communication	3.0
CM 250*	History of Communication	1 3.0
MM 110	Visual Concepts I	3.0
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		15.0
Spring		
CM 290	Video Production Worksh	op 3.0
MM 130	Information Concepts	3.0
	Electives	3.0
LA CR 102	First Year Writing II	3.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		15.0
Freshman Ye	ear Total:	30.0
Sophomo	re Year	
Fall		
CM 201	Media Forms and Context	s I 4.5
CM 211	Writing for Media	3.0
PF 220	Intro. to Documentary	
	Photography	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		16.5
Spring		
CM 202	Media Forms and Context	s II 4.5

Advertising:

Electives

Creative Concepts I

Interactive Studio I

Money Matters

3.0

3.0

3.0

3.0

16.5

33.0

CM 271

MM 221

HU 272

Spring Total

Sophomore Year Total:

Note all Liberal Arts	courses ar	e 3.0 credits
LA CR 101/102	3 cr.	3 cr.
HU 103 A/B	3 cr.	3 cr.
CM 250/251	3 cr.	3 cr.
CM 260	3 cr.	
Literature	3 cr.	
Humanities	3 cr.	
Social Science	3 cr.	3 cr.
Science/Math	3 cr.	
Lib. Arts Electives	3 cr.	3 cr.

<sup>\*</sup> Indicates discipline history requirement.

### **Advertising Concentration**

123 credits

Students learn to work in the creative sectors of the advertising industry by combining creative skills, strategic thinking, and the use of multiple media.

Junior Year Cre		dits
Fall		
CM 371	Advertising Strategy	
	Development	3.0
CM 381	Digital Journalism I	3.0
CM 391	Documentary Media Prod. 1	3.0
CM 260 *	Media Industries	3.0
HU XXX	Liberal Arts	3.0
all Total		15.0
Spring		
CM 372	Adv: Creative Concepts I1	3.0
CM 373	Intro. to Public Relations	3.0
CM 251*	Communication	
	Theories and Culture	3.0
	Electives	3.0
IU XXX	Liberal Arts	3.0
pring Total		15.0
inior Year	Total:	30.0
Senior Yea	ar	
all		
CM 461	Senior Studio I	4.5
CM 499	Internship	1.5
	Electives	3.0
łU XXX	Liberal Arts	6.0
all Total		15.0
Spring		
CM 462	Senior Studio II	4.5
CM 435	Current Issues in Comm.	3.0
CM 499	Internship	1.5
	Electives	3.0
łU XXX	Liberal Arts	3.0
Spring Total		15.0
enior Year	Total:	30.0

# Digital Journalism Concentration

123 credits

Students learn to combine research, reporting, writing, editorial, and interactive design skills by developing news-based material for online publications.

Junior Year Credits		
Fall		
CM 381	Digital Journalism I	3.0
CM 391	Documentary Media Prod.	1 3.0
CM 260 *	Media Industries	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
CM 382	Digital Journalism II	3.0
CM 383	News and Culture	
	in the Digital Age	3.0
CM 251*	Communication	
	Theories and Culture	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		15.0
Junior Year	Total:	30.0

Senior Year		
Fall	-	
CM 461	Senior Studio I	4.5
CM 499	Internship	1.5
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
CM 462	Senior Studio II	4.5
CM 435	Current Issues in Comm.	3.0
CM 499	Internship	1.5
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Tota	1	15.0
Senior Year Total: 30.0		

# Documentary Production Concentration 123 credits

Students learn to use digital video and audio to capture real-world stories in moving images. Courses emphasize technique, project management, and moving from concept through research to execution of documentary projects.

Credits

**Junior Year** 

Fall

CM 381	Digital Journalism 1	3.0
CM 391	Documentary Media Prod. I	3.0
CM 260 *	Media Industries	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0
Spring		
CM 392	Documentary Media Prod. I	3.0
CM 293	History of Documentary	3.0
CM 251*	Communication	
	Theories and Culture	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total	I	15.0
Junior Year	Total:	30.0
Senior Ye	ar	
Fall		
CM 461	Senior Studio I	4.5
CM 499	Internship	1.5
CM 499	Internship Electives	3.0
	ı	
HU XXX	Electives	3.0
HU XXX Fall Total	Electives	3.0 6.0
HU XXX Fall Total Spring	Electives	3.0 6.0
CM 499  HU XXX Fall Total  Spring CM 462 CM 435	Electives Liberal Arts	3.0 6.0 15.0
HU XXX Fall Total <b>Spring</b> CM 462	Electives Liberal Arts Senior Studio II	3.0 6.0 15.0
HU XXX Fall Total <b>Spring</b> CM 462 CM 435	Electives Liberal Arts  Senior Studio II Current Issues in Comm.	3.0 6.0 15.0 4.5 3.0
HU XXX Fall Total <b>Spring</b> CM 462 CM 435	Electives Liberal Arts  Senior Studio II Current Issues in Comm. Internship	3.0 6.0 15.0 4.5 3.0 1.5
HU XXX Fall Total <b>Spring</b> CM 462 CM 435 CM 499	Electives Liberal Arts  Senior Studio II Current Issues in Comm. Internship Electives Liberal Arts	3.0 6.0 15.0 4.5 3.0 1.5 3.0

Senior Year Total:

30.0

<sup>\*</sup> Indicates discipline history requirement.

# Multimedia

#### **Chris Garvin**

cgarvin@uarts.edu Director 215-717-6585

Multimedia students receive a broad education. With courses covering subjects ranging from Dada to Interface Design, Pop Art to Punk Rock, multimedia majors are encouraged to question, to experiment, and to push their talents to the limit – and beyond. Their classrooms are both battlegrounds for new ideas and applications and playgrounds for fun and creativity. As might be expected in such a landscape, Multimedia students learn through play, hands-on experimentation, and practical application.

Using today's technology, our students create E-music, movies, motion graphics, games, web sites, installations, and whatever their imaginations can envision, while working in an interactive and collaborative studio environment. As they refine their craft and learn how to become professionals in their field, students gain insights into the work they are doing, and how it affects the world we live in.

The curriculum consists of a four-year studio sequence accompanied by a corresponding academic sequence with a generous amount of liberal arts and elective courses. Freshmen are introduced to the basic aesthetic and technical issues essential to multimedia. Students develop the ability to work collaboratively; learn design skills; develop facility in the use of digital tools, and an understanding of the principles of music and of information management.

Built on that foundation, the sophomore curriculum addresses in greater depth the components of multimedia. Students are encouraged to continue taking electives throughout the University in order to feed their interests and broaden their skills.

Students in their junior year refine their craft with advanced multimedia work in a project-based environment. In the Business Seminar and the Special Projects courses, multimedia professionals address professional practice, essential business skills, and current industry issues in order to prepare students to pursue satisfying careers in their field of choice.

The senior year curriculum enables students to synthesize the concepts and techniques learned during the first three years in full-length self-directed projects, preparing them for entry into the profession.

Graduates of the program often work in advertising, web and product design, digital video, business, and the entertainment industries, while some choose to chart their own entrepreneurial path.

Popular minors for multimedia students include:

- E-music
- Game Design
- Narrative Video
- Typography
- · Photography
- Strategic Advertising

Popular electives for multimedia students include:

From the College of Media and Communication:

- CM 290 Video Production Workshop
- CM 350 Gender Images in Media
- MM 440 Innovative Interfaces
- MM 499 Multimedia Internship
- WM 253 History of Television

From the College of Performing Arts:

- DA 773 Modern Dance Ensemble
- MU 111 A Composition for Non-Majors
- MU 123 Guitar Class for Non-Majors
- MU 413 A Recording
- TH 123 Scene and Lighting Tech

#### From the College of Art and Design:

- GD 212 Typography Fundamentals
- ID 312 Architectonics
- PF 316 Computer Animation II
- PF 331 Image and Performance
- PR 202 Screen Printing

#### From the Liberal Arts Department:

- HU 366 The City
- HU 394 Play, Performance, and Literature
- HU 480 Psychology and Creativity
- . HU 498 Art, Media and Society
- HU 497 Women and Sex Roles

# Multimedia Bachelor of Fine Arts 123 credits

Freshman Year Credits		
Fall		
MM 110	Visual Concepts I	3.0
MM 130	Information Concepts	3.0
MU 149 A	Aural Concepts I	3.0
HU 103 A	Intro. to Modernism I	3.0
LA CR 101	First Year Writing I	3.0
Fall Total		15.0
Spring		
MM 111	Visual Concepts II	3.0
MM 121	Intro. to Interface Design	i 3.0
MU 415 B	Intro. to MIDI and Election	ronic
	Technology	3.0
Electives	2.0	
HU 103 B	Intro. to Modernism II	3.0
LA CR 102	First Year Writing II	3.0
Spring Total		17.0
Freshman Ye	ear Total:	32.0
Sophomo	re Year	
Fall		
MM 221	Interactive Studio I	3.0
MM 271 *	Survey of Multimedia	3.0
CM 211	Writing for Media	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		15.0

reshman Y	ane Total:	32.0
resimilan 1	cai iotai.	32.0
Sophomo	re Year	
all		
MM 221	Interactive Studio I	3.0
MM 271 *	Survey of Multimedia	3.0
CM 211	Writing for Media	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
all Total		15.0
Spring		
4M 150	Collab. and Spontaneity Ser	n. 3.0
PF 332	Video and Animation Tech.	3.0
MM 223	Interactive Narrative	3.0
MM 222	Interactive Studio II	3.0
	Electives	3.0
łU XXX	Liberal Arts	3.0
Spring Total		18.0
Sophomore	Year Total:	33.0
pring Total	[	ī

Junior Yea	ar	Credits
Fall		
MM 310	Multimedia Studio I	3.0
MM 320	Advanced Interface Se	minar 3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
MM 311	Multimedia Studio II	3.0
MM 350	Business Seminar	2.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total	1	14.0
Junior Year	Total:	29.0
Senior Ye	ar	
Fall		
MM 410	Senior Studio I	4.0
MM 472	Special Projects in	
	Multimedia	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		16.0
Spring		
MM 411	Senior Studio II	4.0
	Electives	6.0
	Dicchives	
	Liberal Arts	3.0
HU XXX Spring Tota	Liberal Arts	13.0

<sup>\*</sup> Fulfills three credits of the discipline history requirement.

Liberal Arts Distribution Note all Liberal Arts courses are 3.0 credits. LA CR 101/102 3 cr. 3 cr. HU 103 A/B 3 cr. 3 cr. MM 271 3 cr. 3 cr. Discipline History 3ст. Literature 3 cr. 3 cr. Humanities Social Science 3 cr. 3 cr. Science/Math 3 cr. Lib. Arts Electives 3 cr. 3 cr.

# Writing for Film and Television

#### Jeff Ryder

jryder@uarts.edu Director 215-717-6466

Writing for Film and Television is an undergraduate program dedicated to the art of dramatic writing for film and television. The dramatic script serves as the creative blueprint for the collaborative creation in film and television. The curriculum for the program aims to educate and prepare students for the professional world in this unique genre of writing.

A four-year sequence of studio writing courses act as the cornerstone of the curriculum. Starting with Dramatic Structure in the first year, students will create their own written work in an intensive workshop environment. In the second year, screenwriting is introduced, along with script analysis. In the third and fourth years, students will be writing full-length scripts for film. Adaptation from fiction and nonfiction sources complements students' original written work. To appreciate the art form, as well as the collaborative spirit of film and television, there are courses in film and video production, as well as survey courses in the history of film and television. A strong liberal arts experience in drama, literature, and history gives students the breadth of knowledge required of the professional writer. Internships in the senior year will provide students with an exposure to a professional work setting.

In addition to the major, students may take several minors in five-course sequences designed to complement their major. Students in Writing for Film and Television are particularly interested in the minors in digital filmmaking, documentary video, game design, strategic advertising, or Web drama. The department also offers a minor in screenwriting available to students in the other majors offered by the College.

# Writing for Film and Television

Bachelor of Fine Arts 123 credits

fall VM 113 Dramatic Structure I	
VM 113 Dramatic Structure I	
	3.0
VM 253 History of Television	3.0
VM 251 Narrative Cinema I	3.0
A CR 101 First Year Writing 1	3.0
IU 103 A Intro. to Modernism I	3.0
all Total:	15.0
Spring .	
VM 114 Dramatic Structure II	3.0
VM 252 Narrative Cinema II	3.0
IU 264* Modern American History	3.0
A CR 102 First Year Writing II	3.0
HU 103 B Intro. to Modernism II	3.0
pring Total:	15.0
Freshman Year Total:	30.0
Sophomore Year	
all	
VM 214 Screenwriting I	3.0
UDAGAS A CALLERY	3.0
VM 241 Arts of the Media	
HU 320 A* Western Literary	
	3.0
HU 320 A* Western Literary	3.0
HU 320 A* Western Literary Masterpieces I	6.0
HU 320 A* Western Literary Masterpieces I HU XXX Liberal Arts	6.0
HU 320 A* Western Literary Masterpieces I HU XXX Liberal Arts Fall Total:	6.0
HU 320 A* Western Literary Masterpieces I HU XXX Liberal Arts Pall Total:	6.0 15.0
HU 320 A* Western Literary Masterpieces I HU XXX Liberal Arts rall Total:  Spring WM 215 Screenwriting II	6.0 15.0 3.0 3.0
HU 320 A* Western Literary Masterpieces I HU XXX Liberal Arts Fall Total:  Spring WM 215 Screenwriting II WM 243 Screenplay Analysis	6.0 15.0 3.0 3.0
HU 320 A* Western Literary Masterpieces I HU XXX Liberal Arts Fall Total:  Spring WM 215 Screenwriting II WM 243 Screenplay Analysis CM 290 Video Production Workshop	3.0 3.0 3.0 3.0
HU 320 A* Western Literary Masterpieces I HU XXX Liberal Arts Fall Total:  Spring WM 215 Screenwriting II WM 243 Screenplay Analysis CM 290 Video Production Workshop HU 320 B* Western Literary	3.0 3.0 3.0 3.0
HU 320 A* Western Literary Masterpieces I HU XXX Liberal Arts Fall Total:  Spring WM 215 Screenwriting II WM 243 Screenplay Analysis CM 290 Video Production Workshop HU 320 B* Western Literary Masterpieces II	

Junior Year Cre		dits
Fall		
WM 321	Advanced Screenwriting I	3.0
WM 341	Acting/Directing for Writers	3.0
HU 411*	Shakespeare	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Fall Total:		18.0
Spring		
WM 322	Advanced Screenwriting II	3.0
WM 317	Episodic TV Writing	3.0
CM 21 I	Writing for Media	3.0
	Electives	6.0
Spring Total	l:	15.0
Junior Total	:	33.0
Senior Ye	ar	
Fall		
WM 411	Senior Thesis I	3.0
WM 314	Screenplay Adaptation	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Fall Total:		15.0
Spring		
WM 412	Senior Thesis II	3.0
WM 499	Internship	3.0
	Electives	6.0
HU XXX	Liberal Arts	3.0
Spring Total	l:	15.0
	Total:	30.0

<sup>\*</sup> Fulfills three credits of the discipline history requirement.

Liberal Arts Distribution Note all Liberal Arts courses are 3.0 credits.

LA CR 101/102 3 cr HU 103 A/B 3 cr. 3 cr. HU 264 HU 320 A/B 3 cr. HU 411 3 cr. Literature 3 cr. Humanities 3 cr. 3 cr. Social Science Science/Math 3 cr. . 3 cr. Lib. Arts Electives 3 cr.

<sup>\*\*</sup> Fulfills Social Science requirement.

College of Performing Arts

> Undergraduate and Graduate Course Catalog 2004 • 2005





# **College of Performing Arts**

#### Richard J. Lawn, Dean

rlawn@uarts.edu 215-717-6126

#### Marianne Mele, Assistant to the Dean

mmele@uarts.edu 215-717-6127

The College of Performing Arts (CPA) is comprised of the Schools of Dance, Music, and Theater Arts. Its curricula combine the performance emphasis of the traditional conservatory, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, and merged with the Philadelphia Conservatory of Music in 1962, the College has long been regarded as one of America's foremost professional schools of higher education.

In 1976, the institution was renamed the Philadelphia College of the Performing Arts, thereby signaling its intention to expand its program to include all three of the performing arts disciplines—Music, Dance, and Theater. In 1977, The Philadelphia Dance Academy joined the College to become the School of Dance. Founded in 1947, The Philadelphia Dance Academy was one of the foremost conservatories of dance in the nation and one of the first three institutions in the country to grant a degree in dance. The School of Theater was initiated in 1983.

The College of Performing Arts thus became Pennsylvania's first and only independent college dedicated exclusively to the performing arts, and one of the first of its kind in the United States. Its philosophy is founded on the principle that there is a common bond among artists, whatever their discipline, and that artists must interact with each other for their inspiration and growth. Indeed, many of the College's students have developed interdisciplinary careers that require familiarity with all the performing arts, as well as the visual and media arts.

### **Major Areas of Study**

All students are assigned to a faculty advisor. Lists are posted in each of the schools' offices during the first week of the academic year. Appointments are made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems they may encounter.

#### School of Dance

Undergraduate Programs

Bachelor of Fine Arts (BFA) in Dance

Bachelor of Fine Arts (BFA) in Dance Education Certificate in Dance (two-year program)

Dance Majors

Ballet

Jazz/Theater Dance

Modern Dance

Dance Education

#### **School of Music**

Undergraduate Programs

Bachelor of Music (BM in Jazz Studies)

in Composition

Bachelor of Music (BM in Jazz Studies)

in Instrumental Performance

Bachelor of Music (BM in Jazz Studies) in Vocal Performance Diploma in Jazz Studies

Certificate in Jazz Studies (two-year program)

Graduate Programs

Master of Arts in Teaching (MAT), Music Education

Master of Music (MM), Jazz Studies

Areas of Concentration

Flute

Clarinet

Saxophone

Woodwinds

Trumpet

Trombone

Tuba

Guitar

Electric and/or Upright Bass

Violin

Cello

Percussion

Drums

Piano

Voice

Composition

Minors

E-Music

Music Education

#### School of Theater Arts

Undergraduate Programs

Bachelor of Fine Arts (BFA) in Theater Arts

Majors

Acting

Applied Theater Arts

Musical Theater

Theater Design and Technology

#### **CPA Minors**

The College of Performing Arts offers minors that enable a student to focus on a specific discipline through organized electives.

Students wishing to include a minor are governed by the following guidelines:

- Students must meet eligibility requirements, which may include a satisfactory grade-point average, prerequisites, and departmental portfolio review.
- 2. An intent to complete a minor is declared by filing the completed Minor Declaration Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
- A student may not major and minor in the same program, except where indicated.
- Courses applied to the minor may only be applied towards elective requirements.
- 5. All minors require a minimum of 15 credits, with the exception of E-Music for Music majors. Generally, no substitutions to the minor requirements are allowed. In exceptional situations where substitutions are granted, they must have the approval of both the major and minor program advisors.
- 6. The requirements of the minor must be completed prior to graduation.
- 7. A student pursuing a minor may be required to complete more than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.
  - 8. Minors are available only to undergraduate students.

#### E-Music Minor, Multimedia/Music Department

MU 306 History of Rock &

The minor in E-Music offers students majoring in both Multimedia and Music an opportunity to create electronic and experimental music, to develop skills that allow them to produce, package and distribute music by taking advantage of digital technology, and to design electronic instrumental interfaces. The minor prepares students for a variety of highly entrepreneurial careers ranging from entertainment and product development to creative and production work in the recording and musical fields. This minor is only available to students majoring in Multimedia or Music. Please note that this minor requires 17 credits for Music majors.

1110 500	instory of Rock oc	
	Experimental Music	3.0 credits
MU 413 A	Recording	2.0
MM 370	E-Music Thesis Project	3.0
For Multimedia	Majors	
MU 111 A/B	Composition/Non-Majors	2.0
MM 440	Innovative Interfaces	3.0
MU 130 A/B	Piano for Non-Majors (1/1)	2.0
For Music Major	rs	
MM 110	Visual Concepts I	3.0
MM 121	Introduction to	
	Interface Design	3.0
One of the follow	ving:	
MM 221	Interactive Studio I	3.0
MM 222	Interactive Studio II	3.0

#### Music Education Minor

Professional musicians teach in various settings such as private lessons, classroom lectures, presentations at conferences, directing performing ensembles, and as artists-in-residence. The Music Education minor is open to all music majors desiring preparation for these roles.

The Music Education minor complements the degree studies of all music majors with two courses even counting within the liberal arts core of the student's bachelor degree. Coursework includes instruction in each of the instrument families, pedagogy of private instruction and improvisation, conducting, rehearsing jazz ensembles, the psychology of teaching and learning music, and the needs of special learners. Field experiences include working with ensembles in public and private schools.

Music Education minors will be able to complete the Master of Arts in Teaching degree (MAT) and receive teacher certification in one additional academic year. This "4+1" option allows students to earn a MUED minor, bachelor degree, master degree, and teacher certification in only 5 years.

MUED 110	Brass Instruments
MUED 111	Flute & Double Reed Instruments
MUED 112	Folk & Social Instruments
MUED 113	Percussion Instruments
MUED 114	Single Reed Instruments
MUED 115	String Instruments
MUED 320	Music Pedagogy I – Private Lessons
MUED 321	Music Pedagogy II - Improvisation
MUED 400	Psychology of Music Teaching & Learning
MUED 401	Music & Special Children
MUED 430	Rehearsal Techniques – Jazz Ensemble
MUED 431	Basic Conducting
MU 499	Internship - Jazz Band/Choir
MU499	Internship - March Band/Musical

# CPA Full- and Part-Time Faculty

#### School of Dance

#### Kim Bears-Bailey

Assistant Professor BFA, The University of the Arts

#### Peter Bertini

BS, State University of New York, Brockport MFA, Philadelphia College of Performing Arts

#### lennifer Binford

Assistant Professor BS, Utah State University MFA, The University of Utah

#### Wayne David

Assistant Professor BFA, The University of the Arts

#### Manfred Fischbeck

Adjunct Associate Professor BA Equivalent - Freie Universitat Berlin

#### Lisa Fox

Senior Lecturer BFA, University of Colorado

#### Susan Glazer

Adjunct Professor BA, American University MA, Temple University

#### Theresa Greenland

Senior Lecturer BS, West Chester University MM, Temple University

#### **Curt Haworth**

Assistant Professor BFA, University of California MFA, Tisch, New York University

#### Nancy Heller

Professor BA, Middlebury College MA, Ph.D., Rutgers University

#### Stephen Jay

Professor BM, MM Manhattan School of Music

#### Scott Jovovich

Visiting Part-time Faculty

#### Nancy Kantra

BA, University of Colorado MFA, Philadelphia College of Performing Arts

#### Ronen Koresh

Adjunct Assistant Professor

#### **Donald Lunsford**

Senior Lecturer BFA, University of the Arts

#### Molly Misgalla

Assistant Professor BA, Point Park College

#### **Brie Neff**

Lecturer BFA, Temple University

#### R. Jeannine Osayande

Adjunct Associate Professor

#### Andrew Pap

Associate Professor
Baccalaureat Diploma, Scoala de
Coreogrefie, Cluj, Romania
Dance Education Degree, Certificate of
Professor of Ballet, Ministry of Culture
and Education, Bucharest, Romania

#### Catherine Robert

Adjunct Assistant Professor
BA, Connecticut College for Women
MA, Ph.D., University of Pennsylvania

#### LaVaughn Robinson

Adjunct Professor

#### Anna Rubio

Senior Lecturer

#### **Brian Sanders**

Adjunct Assistant Professor BFA, The University of the Arts

#### Pearl Schaeffer

Adjunct Associate Professor BS, Drexel University MFA, Philadelphia College of Performing Arts

#### Ion Sherman

Adjunct Assistant Professor BS, Temple University

#### Carole Sklaroff

Adjunct Associate Professor

#### Suzanne Slenn

Adjunct Associate Professor

#### Fave Snow

Adjunct Associate Professor BS, West Chester State College MA, George Washington University

#### Eva Szabo

Adjunct Assistant Professor
Diploma, Ballet Institute, Budapest,
Hungary

#### Elise Tropea

Adjunct Associate Professor BS, Bennington College MS, Hahnemann Medical College

#### Connie Vandarakis

Assistant Professor
BS, Northern Illinois University
Doctor of Education candidate,
Temple University

#### School of Music

#### **Paul Adkins**

Senior Lecturer BS, West Virginia University Professional Certificate, Academy of Vocal Arts

#### Carl Allen

Senior Lecturer BM, William Paterson University

#### Steve Beskrone Senior Lecturer

#### Iohn Blake

Adjunct Associate Professor BM, West Virginia State University

#### Tim Brent

Assistant Professor BM, Western Michigan University MA, University of Michigan

#### Robert Brosh

Adjunct Assistant Professor BA, Glassboro State College MA, DA, New York University

#### **Brian Brown**

Senior Lecturer BM, MM, Juilliard

#### Jimmy Bruno

Adjunct Assistant Professor

#### Donald Chittum

Professor BM, MM, DM, Philadelphia Conservatory of Music

#### Andrea Clearfield

Adjunct Assistant Professor BA, Muhlenberg College MM, Philadelphia College of Performing Arts DMA, Temple University

#### Meg Clifton

Lecturer BM, MM, University of the Arts

#### Norman David

Adjunct Associate Professor BA, McGill University MM, New England Conservatory DMA, Temple University

#### Marc Dicciani

Adjunct Professor BM, Philadelphia Musical Academy

#### Annette DiMedio

Professor
BA, Swarthmore College
MM, Temple University
Ph.D., Bryn Mawr College

#### Samuel Dockery

Senior Lecturer BM, Philadelphia College of Performing Arts

#### John Dulik

Lecturer
BM, Philadelphia Musical Academy
MM, DMA, Temple University

#### Robert Durso

Senior Lecturer BM, Indiana University MM, Temple University

#### Charles Fambrough

Senior Lecturer

## Chris Farr

Adjunct Assistant Professor BM, MAT, The University of the Arts

#### John Fedchock

Senior Lecturer
BME, Ohio State University
MM, Eastman School of Music

#### Matt Gallagher

Senior Lecturer
BS, West Chester University
MM, University of the Arts

#### William Garton

Senior Lecturer BA, MA, Glassboro State College

#### Richard Genovese

Adjunct Assistant Professor Certificate, Curtis Institute of Music

#### Thomas Giacabetti

Senior Lecturer

#### Don Glanden

Associate Professor BM, North Texas University MM, Rutgers University

#### Marjorie Goldberg

Senior Lecturer BM, BME, Hartt School of Music Suzuki Certificate, Temple University

#### Janice Goltz

Adjunct Assistant Professor BM, Philadelphia Musical Academy BME, Philadelphia College of Performing Arts MME, Temple University

#### Steven Goodsell

Lecturer
BS, State University of New York,
Fredonia

#### Orlando Haddad

Senior Lecturer
BM, North Carolina School for the Arts
MS, Drexel University

#### Tim Hagans

Senior Lecturer

#### Rick Hall

Senior Lecturer

#### Dave Harti

Assistant Professor BM, West Chester State University

#### Richard Hotchkiss

Senior Lecturer
BM, Philadelphia Colleges of the Arts

#### Luke Housner

Lecturer
BM, Oberlin College Conservatory
of Music
MM, University of Illinois

#### Damon Ireland

BM, Hartt School of Music

#### Jeff Jarvis

Senior Lecturer

#### Jamar Jones

Senior Lecturer

#### Micah Jones

Assistant Professor
BM, Temple University
MM, The University of the Arts

#### Patrick M. Jones

Associate Professor
BS, West Chester University
Diploma of Fine Arts,
University of Calgary
MA, George Mason University
Ph.D., Pennsylvania State University

#### Michael Kennedy

Senior Lecturer BM, MM, The University of the Arts

#### Ronald Kerber

Associate Professor BM, Philadelphia College of Performing Arts

#### Jeffrey Kern

Assistant Professor BS, Lebanon Valley College MM, University of Michigan

#### Bruce Klauber

Lecturer
BA, Temple University
MM, Combs College of Music

#### John Knebl

Adjunct Assistant Professor
BM, BME, Philadelphia Musical
Academy
MA, Villanova University

#### Richard Lawn

Professor BM, MM, Eastman School of Music

#### Kevin MacConnell

Senior Lecturer

#### Tony Marino

Senior Lecturer

#### Pat Martino

Senior Lecturer

#### Christopher Mauté

Lecturer

BM, The University of the Arts

#### Frank Mazzeo

Adjunct Assistant Professor BS, West Chester University MM, Temple University

#### Kelly Meashey

Senior Lecturer

BME, MM Temple University

#### Tony Miceli

Senior Lecturer
BM, The University of the Arts

#### ziii, iiio oiii visity oi iiio ii.

Daniel Muller BM, MAT, The University of the Arts

#### Joseph Nero

Adjunct Associate Professor Diploma, Curtis Institute of Music

#### James Paxson

Adjunct Assistant Professor

#### Reginald Pindell

Senior Lecturer

BM, MM, Peabody Conservatory of Music Diploma, Curtis Institute of Music

#### Trudy Pitts

Adjunct Associate Professor BM, Philadelphia Musical Academy

#### **Bill Pusey**

Senior Lecturer

BM, University of the Arts

#### Michael Quaile

Senior Lecturer

BM, Philadelphia College of Performing Arts MM, The University of the Arts

#### Robert Quaile

Senior Lecturer

BM, BME, Philadelphia Musical Academy

#### George Rabbai

Senior Lecturer

#### Thomas Rudolph

Senior Lecturer
BM, Philadelphia College of
Performing Arts
MM, West Chester University

MM, West Chester University DME, Widener University

#### Anthony Salicondro

Senior Lecturer

BM, Philadelphia Musical Academy

#### Anne Sciolla

Senior Lecturer BM, Philadelphia College of Performing Arts

#### Marlon Simon

Senior Lecturer

BFA, New School for Social Research

#### Suzanne Snizek

Senior Lecturer
BA, Indiana University
MM, The University of the Arts

#### Evan Solot

Professor

BM, BME, MM, Philadelphia Musical Academy

#### **Patricia Stasis**

Adjunct Assistant Professor Diploma, Curtis Institute Diploma, Munich Conservatory of Music

#### John Swana

Senior Lecturer

#### **Craig Thomas**

Adjunct Associate Professor BA, Rutgers University BM, Philadelphia Musical Academy MM, Rowan University

#### David Thomas

Senior Lecturer
BS, Westchester University
MM, Peabody Conservatory of Music

#### **Gerald Veasley**

Master Lecturer

#### Rick Van Horn

Master Lecturer

#### Elio Villafranca

Senior Lecturer

MM, University of Art, Havana, Cuba

#### Gia Walton

Senior Lecturer BM, Musical Academy MM, Temple University

#### Dennis Wasko

Senior Lecturer

BM, Philadelphia College of Performing Arts

#### Bill Zaccagni

Assistant Professor

### School of Theater Arts

#### Irene Baird

Adjunct Associate Professor BFA, Carnegie-Mellon MFA, New York University

#### James Brill

Senior Lecturer

Graduate, Neighborhood Playhouse

#### Thea Chaloner

Senior Lecturer BA, Clark University

#### Jennifer Childs

Senior Lecturer

BFA, The University of the Arts

#### Karen Cleighton

Senior Lecturer

#### **Charles Conwell**

Professor

BS, Northwestern University MFA, Brandeis University

#### Kali Lela Cotton

Senior Lecturer

#### **Aaron Cromie**

Senior Lecturer BM, College of New Jersey

#### Eric Ebbenga

Senior Lecturer

BM, MM, Temple University

#### Mari Fielder

Adjunct Professor
BA, Temple University
MA, Ohio State University
Ph.D., University of California,
Los Angeles

#### Manfred Fischbeck

Adjunct Associate Professor BA Equivalent - Freie Universitat, Berlin

#### Charles Gilbert

Professor
BA, University of Delaware
MFA, Carnegie-Mellon University

#### Mary Ellen Grant-Kennedy

Senior Lecturer BM, Temple University

#### Theresa Greenland

Senior Lecturer BS, West Chester University MM, Temple University

#### **Neill Hartley**

Adjunct Assistant Professor BA, SUNY Oneonta MFA, Temple University

#### Linda Henderson

Senior Lecturer
MM, West Chester University
BFA, Indiana University

#### Rex Henriques

Senior Lecturer

#### Iohnnie Hobbs, Ir.

Associate Professor

### David Howey

Associate Professor

#### Nancy Kantra

Assistant Professor
BA, University of Colorado
MFA, Philadelphia College of
Performing Arts

#### Connie Koppe

Senior Lecturer
BS, Indiana University of Pennsylvania
MM, Temple University

#### Rebecca Lisak

Senior Lecturer
BFA, University of North Carolina at
Greensboro

#### Ernest Losso

Assistant Professor
Carnegie-Mellon University

#### Troy Martin O'Shia

Lecturer BFA, Webster University

#### Forrest McClendon

Adjunct Assistant Professor BM, University of Connecticut

#### Drucie McDaniel

Adjunct Assistant Professor BA, University of Maine

#### Tammy Meneghini

Adjunct Assistant Professor MFA, Northern Illinois University

#### **David Newer**

Adjunct Assistant Professor BA, University of California, Santa Barbara MFA, Rutgers University

#### Michael Pedretti

Senior Lecturer BS, University of Wisconsin MA, University of Kansas

#### Aaron Posner

Adjunct Associate Professor BS, Northwestern University

#### Peter Pryor

Senior Lecturer BFA, The University of the Arts

#### Patricia Raine

Assistant Professor BM, Arizona State University MM, Northern Arizona University

#### Owen Robbins

Assistant Professor
BLArch., Virginia Polytechnic Institute
MS, University of Pennsylvania

#### Ed Shockley

Adjunct Assistant Professor MFA, Temple University

#### Leigh Smiley

Adjunct Assistant Professor BA, Marlboro College

#### Rick Stoppleworth

Assistant Professor
BS, University of Wisconsin/Madison
MFA, Temple University

#### **Denise Taylor**

Senior Lecturer

#### Gene Terruso

Professor
AB, MA, University of Scranton
MFA, Rutgers University

#### Neal Tracy

Adjunct Associate Professor BM, MM, DM, Indiana University

#### loan Twiss

Adjunct Assistant Professor MFA, Rutgers University BSN, Ohio State University

#### D'Arcy Webb

Senior Lecturer BA, Point Park College

#### Iiri Zizka

Adjunct Professor BA, Graphic Design School, Prague MFA, MWI of Charles IV, Prague

# The School of Dance

#### Susan B. Glazer

sglazer@uarts.edu Director

#### Maria Urrutia

murrutia@uarts.edu Assistant to the Director 211 South Broad Street 215-717-6577

The School of Dance is dedicated to the training of young artists for careers as professional performers, dance educators, and choreographers, and provides an intensive exploration of dance in its physical, intellectual, and creative aspects. The School provides an environment in which students may develop an individual artistic vision while being exposed to a variety of artistic roles.

#### **Facilities**

The main studios of the School of Dance are located in the Terra Building at 211 South Broad Street. These spacious, bright, and well-lit studios are fully equipped with bars and mirrors, huge windows, pianos, and audio consoles. Their floors are constructed with four-inch, state-of-the-art suspension for the safest and most comfortable dancing surface available. Lockers, dressing rooms, showers, and lounges are found adjacent to the studios. The University has completely restored its historic Merriam Theater, which serves as the institution's major performance hall for students, as well as "home" to a number of regional performing arts organizations, including the Pennsylvania Ballet. The UArts Dance Theater, a 150-seat theater, is used for student performances. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to dance, which are available to students for research and coursework.

### **Programs of Study**

Bachelor of Fine Arts (BFA) in Dance Bachelor of Fine Arts in Dance Education (BFA Dance Ed)

Certificate in Dance — two-year program

#### Majors

Ballet Jazz/Theater Dance Modern Dance Dance Education

#### Bachelor of Fine Arts in Dance: Ballet, Modern, or Jazz/Theater Dance

The Bachelor of Fine Arts (BFA) degree in Dance is a program designed for those students who wish to prepare for professional careers in dance performance and/or choreography. The BFA in Dance program is normally completed in four years of full-time study with a total requirement of 128 credits (130 credits for Dance Education).

#### Bachelor of Fine Arts in Dance Education

The Bachelor of Fine Arts (BFA) in Dance Education is a program designed specifically for students whose primary intention is to enter the profession as a teacher of dance. Although there is currently no Pennsylvania state certification for dance teachers, this program includes supervised class teaching in schools and/or private dance studios. The BFA in Dance Education is designed as a four-year program of full-time study with a total requirement of 130 credits.

#### Certificate in Dance

The Certificate in Dance is a two-year, 55-credit program intended for those students who wish to concentrate exclusively on dance studies. This intensive program is designed to develop the student's familiarity with and proficiency in a broad spectrum of dance styles. The Certificate in Dance is awarded in recognition of achievement, and does not constitute an academic degree.

Students wishing to transfer from this program to the Bachelor's degree program may apply to do so and will be required to obtain the approval of both the Director of the School of Dance and the Director of Liberal Arts. The Certificate in Dance is awarded only to students who are in residence and are matriculated in the Certificate program.

#### The Curriculum

The curriculum in the School of Dance has been carefully organized to allow the students to grow to their maximum potential as dancers. It has been developed over the years by professionals who are experienced with the world of dance and its demands.

Daily technique classes in ballet, modern dance, and jazz dance are basic to all courses of study and are the heart of the program. One year of tap is required. Each student must be familiar with all major styles of dance in order to become as versatile as possible. Dance electives offered every semester include African dance, Spanish dance, Brazilian dance, Character, pointe, men's class, partnering, and yoga.

In addition to the rigorous study of technique, the dance curriculum includes:

- Creative subjects such as improvisation and composition;
- Academic dance subjects such as dance history, music, Labanotation, anatomy/kinesiology, pedagogy;
- 3. Ensembles, repertory, and other performing courses;
- Free electives including voice, acting, and visual arts courses.

### **Declaration of Major**

In March of the sophomore year, the student must take an upper-divisional exam, at which time the student will be evaluated with respect to his or her requested major. The student is evaluated for future success and, if appropriate, invited to continue the program for the junior and senior years. The student must complete a Declaration of Major form, obtain approval for the major from the School of Dance, and submit the completed form to the Office of the Registrar.

### School of Dance Faculty

#### **Ballet**

Christine Cox Scott Jovovitch Andrew Pap Jon Sherman Carole Sklaroff Suzanne Slenn Eva Szabo

#### Jazz/Theater Dance

Peter Bertini Ronen Koresh Donald Lunsford Molly Misgalla Wayne St. David

#### **Modern Dance**

Kim Bears-Bailey Jennifer Binford Manfred Fischbeck Curt Haworth Nancy Kantra Brian Sanders Faye Snow

#### Tap Dance

LaVaughn Robinson Karen Cleighton

#### African Dance

R. Jeanine Osavande

#### **Brazilian Dance**

Peter Bertini

### Spanish Dance

Anna Rubio

#### **Dance Studies**

Peter Bertini Annette DiMedio Manfred Fischbeck Susan B. Glazer Theresa Greenland Stephen Jay Nancy Kantra Catherine Robert Pearl Schaeffer Elise Tropea Connie Vandarakis

#### Accompanists

Larissa Bell Hans Boman Asya Haykin Richard Iannacone John Levis Tom Lowery Tim Motzer Valentina Slutsky

#### **Technical Director**

Jay Madara

### Costumer

Clyde Michael Hayes

# Special Regulations/ Requirements

#### Dance Technique Class

Regular, consistent presence in dance technique classes is essential to the student's professional development. Dance technique classes meet up to five times per week, depending upon the course and level.

#### Physical Demands of the Program

To be a dance artist, students must be physically prepared to attend and participate in technique classes. Strength and stamina are key to the success of the education and training. Dancers are expected to maintain and support their technique through physical conditioning in and out of class. To this end, it is expected that students attend all classes and make up those missed due to illness or injury.

#### **Absences**

Unexcused absences must not exceed the number of credits per semester for the particular course, i.e., in a two-credit course, no more than two absences are permitted. Extensive absences, whether "excused" or "unexcused," will adversely affect the course grade. If, after warnings, a student persists in not attending or participating in class, he/she will fail the course and be placed on departmental probation.

#### Policy on Injury and/or Illness

If a student is injured and cannot participate in class, he/she is required to inform the faculty member and, if possible, attend the class. If the student is "sitting out" the class, he/she must first get the teacher's approval. To be counted as "present" the student will be expected to take copious notes of the class and/or write a research paper that is to be given to the teacher. If the injury is in the healing stage and the student feels able to participate in a limited way, he/she must again secure the approval of the faculty before the class begins.

In case of illness, the student should telephone the School of Dance to keep them apprised of the health situation.

#### Injuries/Illness Of Short-Term Duration:

If a student misses class due to illness or injury, medical documentation is necessary from one of the following sources: the university nurse, the university trainer, or a medical doctor. The School of Dance needs to have in writing the diagnosis of the nature of the injury/illness, specific dates of how long the student will be unable to participate in technique classes, what, if any, rehabilitation is being done and, finally, when re-evaluation will take place.

#### Longer-Term Injury/Illness

If a student is unable to participate in class for two or more weeks, he/she must make an appointment with the Director or Assistant Director of the School of Dance to determine the course of action. If the injury/illness happens at the end of the school term or well after the mid point, the student might be permitted to earn the Incomplete grade, rather than withdrawing from technique courses. In this instance, the student will be permitted to make up the incomplete in the Summer World of Dance, or by doing additional work the following semester.

If the injury requires a student to miss, or sit out, in excess of four weeks, he/she will be required to withdraw from all technique classes. Under no circumstances may the student continue to remain on the sidelines for more than four weeks and expect to receive a grade for technique classes.

If the injury/illness requires abstaining from rigors of the class repeatedly, it may be necessary for the student to take a leave of absence, or to leave the program permanently. In this case, the student must present medical documentation to be considered for readmission.

#### Dress Code

The School of Dance requires the following attire for all technique classes:

Women-black leotards with black tights for modern and jazz; pink or black tights for ballet; ballet, jazz, character, and tap shoes are required.

Men-black tights with white tee shirts or black leotard and tights and black ballet, jazz, and tap shoes.

Warm-ups are permitted only during the first 10 minutes of a class and must then be removed. Failure to adhere to the dress code will result in the student not being able to take class.

#### Extracurricular Activities

All students are expected to attend all classes and rehearsals for which they are registered. Outside commitments must never interfere with school work. If a student has an outside professional performance, he/she must ask the Director for special permission to be absent from school, and the school's "Professional Engagement Form" must be completed and approved by the instructor and the Director of the School of Dance two weeks prior to the engagement.

#### **Performance Requirements**

To fulfill the curricular requirement in performance, every sophomore, junior, and senior dance major is required to participate in at least one performance each semester in either faculty-directed ensembles or a senior student's work.

Scheduled concerts include end-ofsemester performances in the Merriam Theater, senior concerts, and freshman, sophomore, and junior composition concerts in the UArts Dance Theater.

#### **Ensemble Requirements**

Sophomores are required to take a maximum of one ensemble per semester.

Junior Modern majors are required to take one ensemble plus Modern Repertory.

Junior Jazz majors may take a maximum of two ensembles per semester.

Junior Ballet majors may take Ballet Ensemble and an optional ensemble for a maximum of two ensembles per semester.

Seniors may take a maximum of three ensembles per semester.

If a student wishes to drop the assigned ensemble, he/she will not be able to register (or take for noncredit) another ensemble, unless there is a class schedule conflict.

All students are placed in one required ensemble by audition. Juniors (except for Modern majors) and seniors may add an additional ensemble for credit.

#### Senior Dance Concert

One of the School's most important requirements for graduation is the creation of a senior dance concert, which includes responsibility for choreography, rehearsals, lighting, costume and sound design, and advertising.

Preparation for the senior concert takes place during the two-semester Dance Production course. A faculty advisor will assist in the choreographic and technical production of the concert. Performance dates are chosen in September. Concerts are shared by several seniors.

#### Requirements

Students should refer to the School of Dance Senior Dance Production Guidebook for details

- a. Choreography All majors must choreograph at least one group piece. In addition, students may choreograph either a second group work or a solo; however, the total must not exceed 10 minutes. All music must be approved by the faculty advisors.
- b. Performance All students must perform in at least one work.
- c. Technical Assistance Each student must fulfill a crew requirement in another student's performance either as stage manager; lighting, sound, or video technician; or backstage assistant.

#### Responsibilities

The University provides the theater, a technical director, and the basic technical facilities. Any additional support, special lighting, or sound needs must be provided by the student. All programs, flyers, and promotional materials can be duplicated by the dance office if presented well in advance of the production in a finished state.

#### **Evaluation**

Dance students view their senior concert as the culmination of their four years at the University of the Arts and an extremely important aspect of their college experience. The faculty, too, judge this performance as a serious demonstration of the student's ability as a dance artist. All senior dance students must present their finished choreography on a date scheduled by the School to a jury consisting of three faculty members and the Director of the School of Dance. Evaluations of the content of the performance are offered by at least three faculty members after the performance.

The production aspect of the concert is graded by the faculty in charge of the course. The final grade thus reflects both the process and the choreographic end result.

#### Student Evaluations

Juried examinations in each technique take place at the end of each semester. In addition, individual conferences are scheduled in December and May. At this time, the faculty and student explore the progress made in the program and review the student's potential for future success.

The School of Dance recognizes that it is possible for a student to earn a passing grade in a course, yet not truly be able to perform on a professional level in the art form. In this instance, the faculty and Director will advise the student of this lack of promise for a future career and make suggestions for alternative career options.

#### **Academic Progress**

Students will receive Academic Censure, as determined by the Academic Review Committee, for the following reasons:

- Semester GPA below 2.0.
- Failure to meet the stipulation for removal of Academic Censure by the end of the specified period will result in dismissal.

Please refer to the section in the front of this catalog on Academic Review.

# Professional Standards and Behavior

Students are expected to maintain high standards of professionalism in studio, classroom, rehearsal, and performance commitments. Failure to follow directions, and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure including lowering of grade or course failure.

# **Dance Core Curriculum**

The Core Curriculum is common to all Bachelor of Fine Arts programs in the School of Dance for the first two years. These required courses develop a solid foundation from which students pursue their specific areas of interest.

Freshman Year Credits				
Fall				
DA 100	Rhythm for Dancers	1.0		
DA 101 A	Ballet I	2.0		
DA 103 A	Modern Dance 1	2.0		
DA 113 A	Jazz Dance 1	1.0		
DA 123 A	Tap 1	1.0		
DA 116 A	Fundamentals of Dance	1.0		
DA 190	Language of Music	1.0		
	Elective	1.0		
LA CR 101	First Year Writing 1	3.0		
HU 103 A	Intro. to Modernism 1	3.0		
Fall Total		16.0		
Spring				
DA 101 B	Ballet II	2.0		
DA 103 B	Modern Dance II	2.0		
HU 103 B	Intro. to Modernism 1	3.0		
DA 113 B	Jazz Dance II	1.0		
DA 123 B	Tap II	1.0		
DA 109	Improvisation I	1.0		
DA 116 B	Fundamentals of Dance	1.0		
DA 117**	Survey of Music	3.0		
	Elective	1.0		
LA CR 102	First Year Writing 11	3.0		
Spring Total		18.0		
Freshman Ye	ar Total:	34.0		

Sophomore Year			
Fall			
DA 201 A	Ballet III	2.0	
DA 203 A	Modern Dance III	2.0	
DA 213 A	Jazz Dance III	1.0	
DA 205 A	Notation I	2.0	
DA 211 A*	* Dance History I	3.0	
DA 216	Music for Dancers	1.0	
DA 77X	Dance Ensemble	1.0	
HU 281*	Dynamic Anatomy	3.0	
	Electives	2.0	
Fall Total		17.0	
Spring			
DA 201 B	Ballet IV	2.0	
DA 203 B	Modern Dance IV	2.0	
DA 213 B	Jazz Dance 1V	1.0	
DA 211 B*	* Dance History II	3.0	
DA 217	Dance Composition I	1.0	
DA 77X	Dance Ensemble	1.0	
	Electives	2.0	
HU xxx	Liberal Arts	3.0	
Spring Tota	1	15.0	
Sophomore	Year Total:	32.0	

<sup>\*</sup> May be taken either term, and fulfills the Liberal Arts science requirement.

<sup>\*\*</sup> Fulfills Liberal Arts discipline history requirement.

# Ballet Major 128 credits

The final two years of the Ballet major emphasize advanced technique in Ballet, including Pointe or Men's Ballet class. In addition, Ballet majors continue non-major studies in either Modern or Jazz Dance.

Freshman Year		Credits	Junior Ye	unior Year	
Fall			Fall		
DA 100	Rhythm for Dancers	1.0	DA 301 A	Balle	
DA 101 A	Ballet 1	2.0	DA 308 A	Dane	
DA 103 A	Modern Dance I	2.0	DA 307 A	Balle	
DA 113 A	Jazz Dance 1	1.0	DA 309 A	Partr	
DA 123 A	Tap Dance 1	1.0	DA XXX	Dano	
DA 116 A	Fundamentals of Dance 1	1.0	DA 321 A	Poin	
DA 190	Language of Music	1.0	DA 327 A	Men	
	Elective	1.0	DA 77X	Dane	
LA CR 101	First Year Writing 1	3.0		Elec	
HU 103 A	Intro. to Modernism I	3.0	HU XXX	Libe	
Fall Total		16.0	Fall Total		
Spring			Spring		
DA 101 B	Ballet II	2.0	DA 301 B	Balle	
DA 103 B	Modern Dance II	2.0	DA 307 B	Balle	
HU 103 B	Intro. to Modernism I	3.0	DA 308 B	Dane	
DA 113 B	Jazz Dance II	1.0	DA 309 B	Partr	
DA 123 B	Tap Dance II	1.0	DA 319	Thea	
DA 109	Improvisation I	1.0	DA 324	Char	
DA 116 B	Fundamentals of Dance I		DA XXX	Dano	
DA 117**	Survey of Music	3.0	DA 321 B	Poin	
Dit iii	Elective	1.0	DA 327 B	Men	
LA CR 102	First Year Writing II	3.0	DA 77X	Dane	
Spring Total	1 1101 1111 11 11111 1 1 1 1 1 1 1 1 1	18.0		Elect	
			HU XXX	Libe	
Freshman Ye	ear Total:	34.0	Spring Tota		
Sophomo	re Year		Junior Year	Total:	
Fall DA 201 A	Ballet III	2.0	Senior Ye	ar	
DA 203 A	Modern Dance III	2.0	Fall		
DA 213 A	Jazz Dance III	1.0	DA 401 A	Balle	
DA 205 A	Notation I	2.0	DA 419 A	Dane	
	Dance History 1	3.0	DA XXX	Dano	
DA 216	Music for Dancers	1.0	DA 77X	Dano	
DA 77X	Dance Ensemble	1.0		Elec	
HU 281*	Dynamic Anatomy	3.0	HU XXX	Libe	
	Electives	2.0	Fall Total	2.04	
Fall Total		17.0			
		17.0	Spring	D 11	
Spring	D-II-+ IV	2.0	DA 401 B	Balle	
DA 201 B	Ballet JV	2.0	DA 419 B	Danc	
DA 203 B	Modern Dance IV	2.0	DA XXX	Dano	
DA 211 B**	Jazz Dance IV	1.0	DA 77X	Danc	
DA 211 B*** DA 217	Dance History II	3.0	HU XXX	Elect	
DA 217 DA 77X	Dance Composition I Dance Ensemble	1.0		Libe	
DATIA	Electives	1.0	Spring Tota	1	
HU xxx	Liberal Arts	2.0 3.0	Senior Year	Total:	
	LIDEIAI AITS				
Spring Total		15.0			
Sophomore '	Year Total:	32.0			

lunior Yea	ır	Credits
Fall		
DA 301 A	Ballet V	4.0
DA 308 A	Dance Pedagogy 1	2.0
DA 307 A	Ballet Repertory 1	1.0
DA 309 A	Partnering I	1.0
DA XXX	Dance for Non-Majors	1.0
DA 321 A	Pointe I or	1.0
DA 327 A	Men's Class I	
DA 77X	Dance Ensemble	1.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		17.0
Spring	D. H. 177	4.0
DA 301 B	Ballet VI	4.0
DA 307 B	Ballet Repertory II	1.0
DA 308 B	Dance Pedagogy II	2.0
DA 309 B	Partnering II	1.0
DA 319	Theater Functions	1.0
DA 324	Character Dance	1.0
DA XXX	Dance for Non-Majors	1.0
DA 321 B	Pointe II or	1.0
DA 327 B	Men's Class II	
OA 77X	Dance Ensemble	1.0
	Elective	1.0
IU XXX	Liberal Arts	3.0
pring Total		17.0
unior Year	Total:	34.0
Senior Ye	ar	
F <b>all</b> DA 401 A	Ballet Major VII	4.0
DA 419 A	Dance Production I	2.0
DA XXX	Dance for Non-Majors	1.0
DA 77X	Dance Ensemble	1.0
DA IIA	Elective	1.0
HU XXX	Liberal Arts	6.0
Fall Total	Liociai / Hts	15.0
pring		15.0
DA 401 B	Ballet Major VIII	4.0
DA 401 B	Dance Production II	2.0
DA XXX	Dance for Non-Majors	1.0
DA 77X	Dance Ensembles	1.0
/Λ / / Λ	Electives	2.0
IU XXX	Liberal Arts	3.0
		13.0
pring Total		13.0

28.0

- \* May be taken either term, and fulfills the Liberal Arts science requirement.
- \*\* Fulfills Liberal Arts discipline history requirement.

Note: DA 328 and DA 428 may substitute for DA 326 and DA 426.

Note all Liberal Arts		
LA CR 101/102	3 cr.	3 cr.
HU 103 A/B	3 cr.	3 cr.
HU 281	3 cr.	
DA 117		3 cr.
DA 211 A/B	3 cr.	3 cr.
Literature	3 cr.	
Humanities	3 cr.	
Social Science	3 cr.	3 cr.
Lib. Arts Electives	3 cr.	3 cr.

# Jazz/Theater Dance Major 128 credits

The Jazz/Theater Dance major emphasizes acting, music, and voice in addition to the technical study of jazz dance, and prepares students for dance careers related to theatrical performance.

Freshman Year		Credits	Junior Yea	ar
Fall			"Fall	
DA 100	Rhythm for Dancers	1.0	DA 311 A	Jazz
DA 101 A	Ballet I	2.0	DA 308 A	Dano
DA 103 A	Modern Dance I	2.0	DA 317 A	Dano
DA 113 A	Jazz Dance I	1.0	DA 323 A	Tap I
DA 123 A	Tap Dance I	1.0	DA 325 A	Balle
DA 116 A	Fundamentals of Dance		Choose one	
DA 190	Language of Music	1.0	DA 345 A	Voic
	Elective	1.0	TH 100 A	Acti
LA CR 101	First Year Writing I	3.0	DA 77X	Dano
HU 103 A	Intro. to Modernism 1	3.0		Elec
Fall Total		16.0	HU XXX	Libe
		10.0		LIUC
Spring	D. 11 . 11	2.0	Fall Total	
DA 101 B	Ballet II	2.0	Spring	
DA 103 B	Modern Dance II	2.0	DA 311 B	Jazz
HU 103 B	Intro. to Modernism I	3.0	DA 308 B	Dano
DA 113 B	Jazz Dance II	1.0	DA 317 B	Dano
DA 123 B	Tap Dance II	1.0	DA 319	Thea
DA 109	Improvisation 1	1.0	DA 323 B	Tap l
DA 116 B	Fundamentals of Dance		DA 325 B	Balie
DA 117**	Survey of Music	3.0	Choose one	of the
	Elective	1.0	DA 345 B	Voic
LA CR 102	First Year Writing 11	3.0	TH 100 B	Actin
Spring Total		18.0	DA 77X	Dano
Freshman Year Total: 34.0			Elect	
- Tesiman re	ai rotai.	34.0	HU XXX	Libe
Sophomo	re Year		Spring Tota	1
Fall			Junior Year	Total:
DA 201 A	Ballet III	2.0		
DA 203 A	Modern Dance III	2.0	Senior Ye	ar
DA 213 A	Jazz Dance III	1.0	Fall	
DA 205 A	Notation I	2.0	DA 411 A	Jazz
	Dance History I	3.0	DA 419 A	Dano
DA 216	Music for Dancers	1.0	DA XXX	Dano
DA 77X	Dance Ensemble	1.0	DA 77X	Dano
HU 281*	Dynamic Anatomy	3.0		Elect
	Electives	2.0	HU XXX	Libe
Fall Total		17.0	Fall Total	
Spring			Spring	
DA 201 B	Ballet IV	2.0	DA 411 B	Jazz
DA 203 B	Modern Dance IV	2.0	DA 419 B	Danc
DA 213 B	Jazz Dance IV	1.0	DA XXX	Dano
DA 211 B**	Dance History II	3.0	DA 77X	Dano
DA 217	Dance Composition 1	1.0	Dit / //k	Elect
DA 77X	Dance Ensemble	1.0	HU XXX	Libe
	Electives	2.0		
			Spring Tota	I
HU xxx	Liberal Arts	3.0		
HU xxx Spring Total		15.0	Senior Year	Total:

Junior Yea	ar	Credits
Fall		
DA 311 A	Jazz Dance V	4.0
DA 308 A	Dance Pedagogy 1	2.0
DA 317 A	Dance Composition II	2.0
DA 323 A	Tap III	1.0
DA 325 A	Ballet for Non-Majors V	I 1.0
Choose one	of the following two:	
DA 345 A	Voice 1 or	1.0
TH 100 A	Acting for Non-Majors I	
DA 77X	Dance Ensemble	1.0
	Electives	2.0
HU XXX	Liberal Arts	3.0
Fall Total		17.0
		17.0
Spring DA 311 B	Jazz VI	4.0
DA 308 B	Dance Pedagogy II	2.0
DA 308 B	Dance Composition III	2.0
DA 317 B	Theater Functions	1.0
DA 323 B	Tap IV	1.0
DA 325 B	Ballet for Non-Majors V	
	of the following two:	1 1.0
DA 345 B	Voice II or	1.0
TH 100 B	Acting II	1.0
DA 77X	Dance Ensemble	1.0
D11 1121	Elective	1.0
HU XXX	Liberal Arts	3.0
Spring Total		17.0
Junior Year	Total:	34.0
Senior Ye	ar	
Fall		
DA 411 A	Jazz VII	4.0
DA 419 A	Dance Production 1	2.0
DA XXX	Dance for Non-Majors	1.0
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
DA 411 B	Jazz VIII	4.0

Dance Production II

Dance Ensemble

Electives

Liberal Arts

Dance for Non-Majors

- \* May be taken either term, and fulfills the Liberal Arts science requirement.
- \*\* Fulfills Liberal Arts discipline history requirement.
- Note: DA 328 and DA 428 may substitute for DA 326 and DA 426.

Note all Liberal Art	ts courses are	e 3.0 credii	١.
LA CR 101/102	3 cr.	3 cr.	
HU 103 A/B	3 cr.	3 cr.	
HU 281	3 cr.		
DA 117		3 cr.	
DA 211 A/B	3 cr.	3 cr.	
Literature	3 cr.		
Humanities	-3 cr.		
Social Science	3 cr.	3 cr.	
Lib. Arts Electives	3 cr.	3 cr.	

2.0

1.0

1.0

2.0

3.0

13.0

# Modern Dance Major 128 credits

Freshman Year

Modern Dance majors further develop technique, repertoire, and composition in the area of Modern Dance. In addition, Modern Dance Majors also pursue non-major studies in either Ballet or Jazz Dance.

Credits

rall		
DA 100	Rhythm for Dancers	1.0
DA 101 A	Ballet I	2.0
DA 103 A	Modern Dance 1	2.0
DA 113 A	Jazz Dance I	1.0
DA 123 A	Tap Dance I	1.0
DA 116 A	Fundamentals of Dance 1	1.0
DA 190	Language of Music	1.0
	Elective	1.0
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		16.0
Spring		
DA 101 B	Ballet II	2.0
DA 103 B	Modern Dance II	2.0
HU 103 B	Intro. to Modernism 1	3.0
DA 113 B	Jazz Dance II	1.0
DA 123 B	Tap Dance II	1.0
DA 109	Improvisation I	1.0
DA 116 B	Fundamentals of Dance II	1.0
DA 117**	Survey of Music	3.0
	Elective	1.0
LA CR 102	First Year Writing II	3.0
Spring Total		18.0
Freshman Ye	ear Total:	34.0
Sophomo	re Year	
Fall		
DA 201 A	Ballet III	2.0
DA 203 A	Modern Dance III	2.0
DA 213 A	Jazz Dance III	1.0
DA 205 A	Notation I	2.0
	Dance History 1	3.0
DA 216	Music for Dancers	1.0
DA 77X	Dance Ensemble	1.0
HU 281*	Dynamic Anatomy	3.0
	Electives	2.0
Fall Total		17.0
Spring		
DA 201 B	Ballet IV	2.0
DA 203 B	Modern Dance IV	2.0
DA 213 B	Jazz Dance IV	1.0
DA 211 B**	Dance History II	3.0
DA 217	Dance Composition I	1.0
DA 77X	Dance Ensemble	1.0
	Electives	2.0

Junior Yea	Credits	
Fall		
DA 303 A	Modern Dance V	4.0
DA 305 A	Modern Repertory I	1.0
DA 308 A	Dance Pedagogy I	2.0
DA 317 A	Dance Composition II	2.0
DA 322 A	Improvisation II	1.0
DA XXX	Non-Major Dance	1.0
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	3.0
Fall Total		16.0
Spring		
DA 303 B	Modern Dance V1	4.0
DA 305 B	Modern Repertory II	1.0
DA 308 B	Dance Pedagogy II	2.0
DA 317 B	Dance Composition III	2.0
DA 319	Theater Functions	1.0
DA 322 B	Improvisation III	1.0
DA XXX	Non-Major Dance	1.0
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	3.0
Spring Total		17.0
Junior Year	Total:	33.0
Senior Yea	ar	
F. II		

Junior Year	33.0			
Senior Year				
Fall				
DA 403 A	Modern Dance VII	4.0		
DA 419 A	Dance Production 1	2.0		
DA XXX	Dance for Non-Majors	1.0		
DA 77X	Dance Ensemble	1.0		
,	Electives	2.0		
HU XXX	Liberal Arts	6.0		
Fall Total		16.0		
Spring				
DA 403 B	Modern Dance VIII	4.0		
DA 419 B	Dance Production II	2.0		
DA XXX	Dance for Non-Majors	0.1		
DA 77X	Dance Ensemble	0.1		
	Electives	2.0		
HU XXX	Liberal Arts	3.0		
Spring Total		13.0		
Senior Year Total: 29.0				

- \* May be taken either term, and fulfills the Liberal Arts science requirement.
- \*\* Fulfills Liberal Arts discipline history requirement.

Note: DA 328 and DA 428 may substitute for DA 325 and DA 425.

Liberal Arts Distrib Note all Liberal Art		e 30 credits
LA CR 101/102	3 cr.	3 cr.
HU 103 A/B	3 cr.	3 cr.
HU 281	3 cr.	
DA 117		3 cr.
DA 211 A/B	3 cr.	3 cr.
Literature	3 cr.	

3 cr.

3 cr.

3 cr.

3 cr.

3 cr.

Humanities

Social Science

Lib. Arts Electives

HU xxx

Spring Total

Sophomore Year Total:

Liberal Arts

3.0

15.0

# Dance Education Major 130 credits

Students choosing to pursue the Bachelor of Fine Arts in Dance Education continue dance technique studies in one major area and one non-major area of concentration. The culmination of the program is an internship as a student teacher.

Freshman Year Credits		
Fall		
DA 100	Rhythm for Dancers	1.0
DA 101 A	Ballet I	2.0
DA 103 A	Modern Dance I	2.0
DA 113 A	Jazz Dance 1	1.0
DA 123 A	Tap I	1.0
DA 116 A	Fundamentals of Dance	1 1.0
DA 190	Language of Music	1.0
	Elective	1.0
LA CR 101	First Year Writing I	3.0
HU 103 A	Intro. to Modernism 1	3.0
Fall Total		16.0
Spring		
DA 101 B	Ballet II	2.0
DA 103 B	Modern Dance II	2.0
HU 103 B	Intro. to Modernism I	3.0
DA 113 B	Jazz Dance II	1.0
DA 123 B	Tap II	1.0
DA 109	Improvisation 1	1.0
DA 116 B	Fundamentals of Dance l	II 1.0
DA 117**	Survey of Music	3.0
	Elective	1.0
LA CR 102	First Year Writing 11	3.0
Spring Total		18.0
Freshman Ye	ar Total:	34.0

Sophomore Year		
Fall		
DA 201 A	Ballet III	2.0
DA 203 A	Modern Dance III	2.0
DA 213 A	Jazz Dance III	1.0
DA 205 A	Notation I	2.0
DA 211 A*	* Dance History 1	3.0
DA 216	Music for Dancers	1.0
DA 77X	Dance Ensemble	1.0
HU 281*	Dynamic Anatomy	3.0
	Electives	2.0
Fall Total		17.0
Spring		
DA 201 B	Ballet IV	2.0
DA 203 B	Modern Dance IV	2.0
DA 213 B	Jazz Dance IV	1.0
DA 211 B*	* Dance History II	3.0
DA 217	Dance Composition I	1.0
DA 77X	Dance Ensemble	1.0
	Electives	2.0
HU xxx	Liberal Arts	3.0
Spring Tota	ıl	15.0
Sonhomore	Year Total:	32.0

Junior Yea	ır	Credits
Fall		
DA 3XX A	Major Technique	4.0
DA XXX	Non-Major Dance	1.0
DA 308 A	Dance Pedagogy 1	2.0
DA 317 A	Dance Composition II	2.0
DA 77X	Dance Ensemble	1.0
	Elective	1.0
HU XXX	Liberal Arts	6.0
Fall Total		17.0
Spring		
DA 3XX B	Major Technique	4.0
DA XXX	Non-Major Dance	1.0
DA 308 B	Dance Pedagogy II	2.0
DA 317 B	Dance Composition III	2.0
DA 319	Theater Functions	1.0
DA 77X	Dance Ensemble	1.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Total		17.0
Junior Year	Total:	34.0
Senior Ye	ar	
Fall		
DA 4XX A	Major Technique	4.0
DA XXX	Non-Major Dance	1.0
DA 408 A	Dance Symposium 1	3.0
DA 419 A	Dance Production 1	2.0
	Elective	1.0
HU XXX	Liberal Arts	6.0
Fall Total		17.0
Spring		
DA 408 B	Dance Symposium II	3.0
DA 410	Student Teaching	7.0
DA 419 B	Dance Production II	2.0
	Electives	1.0
Spring Total		13.0

Senior Year Total:

- \* May be taken either term, and fulfills the Liberal Arts science requirement.
- \*\* Fulfills Liberal Arts discipline history requirement.

LA CR 101/102	3 cr.	3 cr.
HU 103 A/B	3 cr.	3 cr.
HU 281	3 cr.	
DA 117		3 cr.
DA 211 A/B	3 cr.	3 cr.
Literature	3 cr.	
Humanities	3 cr.	
Social Science	3 cr.	3 cr.
Lib. Arts Electives	3 cr.	3 cr.

# **Certificate in Dance**

55 credit

First Year		Credits
Fall		creares
DA 100	Rhythm for Dancers	1.0
DA 101 A	Ballet 1	2.0
DA 103 A	Modern Dance 1	2.0
DA 190	Language of Music	1.0
DA 113 A	Jazz Dance I	1.0
DA 116 A	Fundamentals of Dance I	
DA 123 A	Tap 1	1.0
51112011	Electives	3.0
Fall Total		12.0
		12.0
Spring	D 11 - 11	2.0
DA 101 B	Ballet II	2.0
DA 103 B	Modern Dance II	2.0
DA 109	Improvisation 1	1.0
DA 113 B	Jazz Dance II	1.0
DA 116 B	Fundamentals of Dance 1	
DA 117	Survey of Music	3.0
DA 123 B	Tap II	1.0
DA 319	Theater Functions	1.0
	Elective	1.0
Spring Total		13.0
First Year To	tal:	25.0
Second Ye	ar	
Fall		
DA 201 A	Ballet II1	2.0
DA 203 A	Modern Dance III	2.0
DA 211 A	Dance History 1	3.0
DA 213 A	Jazz Dance III	1.0
D 1 016	Music for Dancers	1.0
DA 216		
DA 216 DA 308 A	Dance Pedagogy I	2.0
	Dance Pedagogy I  Dance Ensemble	2.0 1.0
DA 308 A	0 0,	
DA 308 A	Dance Ensemble	1.0
DA 308 A DA 77X Fall Total	Dance Ensemble	3.0
DA 308 A DA 77X Fall Total Spring	Dance Ensemble	$\frac{1.0}{3.0}$ $\frac{3.0}{15.0}$
DA 308 A DA 77X  Fall Total  Spring DA 201 B	Dance Ensemble Electives Ballet IV	$   \begin{array}{r}     1.0 \\     3.0 \\     \hline     15.0 \\     \hline     2.0 \\   \end{array} $
DA 308 A DA 77X  Fall Total  Spring DA 201 B DA 203 B	Dance Ensemble Electives  Ballet IV Modern Dance IV	1.0 3.0 15.0 2.0 2.0
DA 308 A DA 77X  Fall Total  Spring DA 201 B DA 203 B DA 211 B	Dance Ensemble Electives  Ballet IV Modern Dance IV Dance History II	1.0 3.0 15.0 2.0 2.0 3.0
DA 308 A DA 77X  Fall Total  Spring DA 201 B DA 203 B DA 211 B DA 213 B	Dance Ensemble Electives  Ballet IV Modern Dance IV Dance History II Jazz Dance IV	1.0 3.0 15.0 2.0 2.0 3.0 1.0
DA 308 A DA 77X  Fall Total  Spring DA 201 B DA 203 B DA 211 B DA 213 B DA 308 B	Dance Ensemble Electives  Ballet IV Modern Dance IV Dance History II Jazz Dance IV Dance Pedagogy II	1.0 3.0 15.0 2.0 2.0 3.0 1.0 2.0
DA 308 A DA 77X Fall Total <b>Spring</b> DA 201 B DA 203 B DA 211 B DA 213 B DA 308 B DA 77X	Dance Ensemble Electives  Ballet IV Modern Dance IV Dance History II Jazz Dance IV Dance Pedagogy II Dance Ensemble	1.0 3.0 15.0 2.0 2.0 3.0 1.0 2.0 1.0
DA 308 A DA 77X  Fall Total  Spring DA 201 B DA 203 B DA 211 B DA 213 B DA 308 B	Dance Ensemble Electives  Ballet IV Modern Dance IV Dance History II Jazz Dance IV Dance Pedagogy II Dance Ensemble Dance Composition I	1.0 3.0 15.0 2.0 2.0 3.0 1.0 2.0 1.0
DA 308 A DA 77X  Fall Total  Spring DA 201 B DA 203 B DA 211 B DA 213 B DA 213 B DA 308 B DA 77X DA 217	Dance Ensemble Electives  Ballet IV Modern Dance IV Dance History II Jazz Dance IV Dance Pedagogy II Dance Ensemble	1.0 3.0 15.0 2.0 2.0 3.0 1.0 2.0 1.0 1.0 3.0
DA 308 A DA 77X  Fall Total  Spring DA 201 B DA 203 B DA 211 B DA 213 B DA 308 B DA 77X	Dance Ensemble Electives  Ballet IV Modern Dance IV Dance History II Jazz Dance IV Dance Pedagogy II Dance Ensemble Dance Composition I Electives	1.0 3.0 15.0 2.0 2.0 3.0 1.0 2.0 1.0

# The School of Music

### Marc Dicciani

mdicciani@uarts.edu Director 250 South Broad Street 215-717-6342

# Mission Statement

The School of Music at The University of the Arts prepares musicians for 21st century careers in the creative arts as performers, composers and educators. Jazz serves as the nucleus of the School's curriculum with the belief that it nurtures creativity in young musicians. Faculty continue to reaffirm traditional techniques and methodologies in the instruction of music theory, performance, and history, while experimentation, improvisation and innovation inspired by the jazz curriculum drives the School's overarching educational goals, pedagogy, and methodologies.

# Overview

The School of Music is dedicated to the preparation and training of musicians for a career in music performance, composition, and music education. The student's growth as a musician is the primary goal of the program.

The music program is distinguished by its emphasis on American music idioms, such as jazz and contemporary music, and includes study in European and world traditions. The School's mission of training professional musicians and educators of the highest caliber is maintained through a conservatory atmosphere, which stresses individualized training, and a comprehensive curriculum that includes private lessons with master faculty, and an abundance and diversity of ensembles. Coursework for instrumental, vocal, and composition majors includes jazz improvisation, jazz theory and ear training, arranging, orchestration, basic piano and jazz piano, music and computer technology, MIDI, recording engineering, music business, music histories (classical, jazz, American, rock), and world music.

Performance opportunities play an important part in the student's education by sharpening technical and improvisation skills, and increasing the student's command of repertoire and styles. The School's numerous performance ensembles represent a wide range of styles and categories of jazz, American, and world music. Students are involved in a rigorous schedule of performances, with over 150 concerts and recitals presented each year.

This contemporary curriculum is organized in three degree programs: the Bachelor of Music in Jazz Studies, which prepares students for careers as music professionals in vocal or instrumental performance, or composition; the Master of Arts in Teaching in Music Education, which prepares students for certification as music teachers for kindergarten through 12th grade; and the Master of Music in Jazz Studies, which is a finishing program for highly advanced students preparing for careers as performers or college-level instructors. A unique aspect of the undergraduate program allows students to select a special Music Education or Jazz Master's track that may enable them to earn both a bachelor's and master's degree in five years.

The School of Music faculty is made up of experienced and practicing professionals, many of whom have attained international stature as performing and recording artists. This professional faculty is supplemented by a long list of guest artists and a regular series of workshops, master classes, and performances with greats that has included Wynton Marsalis, Randy and Michael Brecker, Arturo Sandoval, Dave Weckl. Joshua Redman, Jack DeJohnette, Terence Blanchard, Danilo Perez, Bill Stewart, Peter Nero, Ernie Watts, Mike Stern, Chris Potter, Adam Nussbaum, Dave Liebman, Mike Mainieri, Gonzalo Rubalcaba, Dennis Rowland, Gregg Field, Grover Washington, Jr., Max Roach, Eddie Gomez, Phil Woods, Yo-Yo Ma, Ray Brown, Scott Henderson, John Fedchock, Pat Martino, Phil Ramone, Bill Watrous, Bob Mintzer, Billy Joel, Peter Erskine, Jon Faddis, James Moody, Marvin "Smitty" Smith, Dave Samuels, Rob McConnell, Dennis Chambers, McCoy Tyner, Patti Austin, Kurt Elling, Nestor Torres, The Yellowjackets, and Joey DeFrancesco.

Founded in 1870 as the Philadelphia Musical Academy, which later merged with the Philadelphia Conservatory of Music, the School counts among its alumni some of the nation's most accomplished musicians, including bassist Stanley Clarke, pianists Kenny Barron, Andre Watts, and Sumi Tonooka, vocalists Florence Quivar and Osceola Davis, drummer Gerry Brown, saxophonist Lew Tabackin, trombonist Robin Eubanks, composer Vincent Persichetti, and TV/film composers John Davis and Edd Kalehoff.

## **Facilities**

The School of Music is located in the Merriam Theater building at 250 South Broad Street. Facilities include fully equipped music studios, practice rooms, a class piano laboratory, and classrooms. The school's MARS (MIDI and Recording Studios) is a modern recording and music technology facility, with a complete 32-input recording studio, MIDI and computer labs, computer and synthesizer workstation labs, and an audio-for-video dubbing and editing lab. Most practice rooms are equipped with grand pianos. A suite of fully equipped percussion and drumset studios is available for student practice.

The University's historic Merriam
Theater, Gershman Building and the Arts
Bank are used for student and faculty performances. The music library, located in the
Merriam building, contains books, manuscripts, journals, scores, records, tapes, and
compact discs, as well as listening and
viewing facilities, a music education information center, and online access to the
Internet for students.

# Performance Opportunities/Ensembles

Afro-Cuban Ensemble Big Band "Blue Note" Ensemble Brass Ensemble Brazilian Jazz Ensemble Brazilian Percussion Ensemble "Brecker Brothers" Ensemble Chamber Singers "Charles Mingus" Ensemble Chorus Drumset Ensemble Fusion Ensemble Handbell Choir Inter-arts Ensemble Jazz Guitar Ensemble "Jazz Messengers" Ensemble Jazz Lab Band Jazz Singers Latin Jazz Ensemble "Maynard Ferguson" Ensemble "Miles Davis" Ensemble Musical Theater Ensemble New Orleans Ensemble Percussion Ensemble Saxophone Ensemble "Steely Dan" Ensemble Trombone Ensemble World Music Ensemble "Yellowjackets" Ensemble

Faculty Recitals
Guest Artist Concerts
Opera Scenes
Small Jazz Ensemble Concerts
Student Recitals

# Programs of Study Major Areas of Concentration

Flute
Clarinet
Saxophone
Woodwind Doubling
Trumpet
Trombone
Tuba
Guitar
Bass (Electric and/or Upright)
Percussion
Drums
Piano
Violin
Composition
Voice

# Undergraduate Programs

Cello

# Bachelor of Music in Jazz Studies in Composition

Students enrolled as majors in Composition take private lessons with our faculty who work professionally in contemporary classical, jazz, and commercial (radio, TV, film, industrial) and pop idioms. Monthly workshops featuring guest composers representing a variety of musical genres present students with an inside look at their creative processes and techniques. Additional courses include Jazz Ear Training, Jazz Theory, MIDI and Music Technology, Arranging, Orchestration, Music History, Business of Music, and ensembles. Student compositions are read or performed by our ensembles, and frequent performances of students' music highlight the school's concert schedule. Composition students can also elect an option to take additional study on an instrument or voice. The University's creative environment encourages collaborations with film, animation, dance, theater, and multimedia students.

## Bachelor of Music in Jazz Studies in Instrumental Performance

The Jazz Studies instrumental curriculum provides a direct and pragmatic education for students interested in establishing a career as a performer or arranger in jazz and/or contemporary music. Students receive weekly, one-hour private lessons in their major area with renowned artist teachers. Performance opportunities are plentiful in the school's award-winning jazz ensembles. Special courses include Jazz Improvisation, Jazz Theory, Jazz Ear-Training, Basic Piano, Jazz Piano, Jazz Arranging, History of Jazz, The Business of Music, MIDI Synthesis, Music Technology, Recording Engineering, Transcription and Analysis, Acoustics, Orchestration, World Music, 20th Century Music, Advanced Rhythmic Theory, and Advanced Improvisation.

Woodwind majors may elect to enroll in a woodwind specialist program that includes the study of various woodwind instruments.

# Bachelor of Music in Jazz Studies in Vocal Performance

The Vocal Jazz Studies program in the School of Music is a unique curriculum that provides strong training in traditional vocal technique, and combines skills and knowledge in a range of vocal styles and literature including jazz/contemporary, and classical and musical theater. Students receive private instruction in voice, and take a core of courses in jazz ear training, jazz theory, jazz history, styles and diction, theory, basic piano, jazz piano, advanced piano, music technology, and careers in music. Additionally, Vocal majors select classes and ensembles that most accurately reflect performance and study interests, including iazz vocal ensembles, chorus, and chamber singers, vocal workshops, and an ongoing series of master classes.

## Diploma Program

This four-year program is designed primarily for students who wish to take the entire musical portion of the undergraduate curriculum without liberal arts courses. Students wishing to transfer from this program to the bachelor's degree program may apply to do so in any year of their matriculation and will be required to obtain the approval of both the Director of the School of Music and the Director of Liberal Arts. The Diploma program is ideal for students who have already earned a degree in a field other than music, but who want the benefit of a complete undergraduate training and education in music.

#### Certificate in Music

The two-year Certificate in Music program consists of the musical studies normally taken during the first two years of the Bachelor of Music program. No liberal arts courses are required.

The Certificate in Music is awarded only to students who are in residence and are matriculated in the certificate program.

## E-Music Minor

The minor in e-music offers students majoring in both Multimedia and Music an opportunity to create electronic and experimental music, to develop skills that allow them to produce, package, and distribute music by taking advantage of digital technology, and to design electronic instrumental interfaces. The minor prepares students for a variety of highly entrepreneurial careers ranging from entertainment and product development to creative and production work in the recording and musical fields. This minor is only available to students majoring in Multimedia or Music. Please note that this minor requires 17 credits for Music majors. Specific requirements for multimedia majors can be found in the CMAC section of this catalog.

MM 110	Visual Concepts I	3.0 credits
MM 121	Introduction to	
	Interface Design	3.0
MU 306	History of Rock &	
	Experimental Music	3.0
MU 413 A	Recording	2.0
MM 370	E-Music Thesis	
	Project	3.0
One of the	following:	
MM 221	Interactive Studio I	3.0
MM 222	Interactive Studio II	

## Music Education Minor

The Music Education minor complements the degree studies of all music majors, with two courses counting towards the liberal arts core of the student's bachelor degree. Coursework includes instruction in each of the instrument families, pedagogy of private instruction and improvisation, conducting, rehearsing jazz ensembles, the psychology of teaching and learning music, and the needs of special learners. Field experiences include working with ensembles in public and private schools.

Music Education minors will be able to complete the Master of Arts in Teaching degree (MAT) and receive teacher certification in one additional academic year. This "4+1" option allows students to earn a MUED minor, bachelor degree, master degree, and teacher certification in only five years.

# **Graduate Programs**

# Master of Arts in Teaching-Music Education (MAT)

The Master of Arts in Teaching Music Education is a 36-credit program designed for students who have completed bachelor's degrees in applied music, music theory/composition, music history/literature, or other non-education, music-related curricula. The MAT can be completed in one academic year provided corequisite requirements have been met and placement testing does not indicate the need for supplementary studies. Undergraduate students in music at the University may take the Music Education Minor, which satisfies all corequisites. The MAT in Music Education leads to teaching certification in the Commonwealth of Pennsylvania.

## Master of Music in Jazz Studies

The Master of Music in Jazz Studies is a 32-credit program designed for students who have completed a bachelor's degree in jazz performance or other applied music with significant experience in jazz/contemporary music studies. The MM can be completed in a one-year, two-semester schedule, providing that all prerequisite skills are satisfied prior to beginning the program. The entrance requirements include advanced technical and stylistic facility on the major instrument or voice, and skills in improvisation, jazz theory and ear training, and jazz history. The MM program is intended to dramatically increase the student's performance abilities, as well as provide a diversity of other professionallevel competencies, preparing the student for a career as a music professional or college-level teacher.

# School of Music Faculty

# Applied and Ensemble Studies Composition

Andrea Clearfield Don Glanden Rick Hall Evan Solot, *Chair* David Thomas

# Class Piano

Annette DiMedio Jeffrey Kern David Thomas

# Computer and Electronic Music

Steve Goodsell Dave Hartl Damon Ireland Micah Jones Thomas Rudolph

# Conducting

Patrick Jones Jeffrey Kern

#### Guitar

Jimmy Bruno Thomas Giacabetti, *Chair* Michael Kennedy Pat Martino Michael Quaile

## Jazz Improvisation

Jimmy Bruno Chris Farr Don Glanden Ronald Kerber Pat Martino Tony Miceli Michael Quaile John Swana Craig Thomas

# Jazz Pedagogy

Rick Lawn

# Keyboards

Annette DiMedio Samuel Dockery Robert Durso Don Glanden, *Chair* Dave Hartl Jamar Jones Trudy Pitts Elio Villafranca

# Large Jazz Ensembles

Tim Brent Frank Mazzeo Evan Solot Bill Zaccagni

#### Latin-American Music

Orlando Haddad Marlon Simon Elio Villafranca

# Music Business

Marc Dicciani Orlando Haddad

## Music Education -Undergraduate and Graduate Studies

Marc Dicciani
Annette DiMedio
William Garton
Marjorie Goldberg
Janice Goltz
Patrick Jones, Head
Michael Kennedy
Ronald Kerber
Jeffrey Kern
John Knebl
Robert Quaile
Thomas Rudolph
Gia Walton
Dennis Wasko
Bill Zaccagni

# **Music History and Literature**

Robert Brosh Donald Chittum Norman David Annette DiMedio Bill Zaccagni

# Music Journalism

Bruce Klauber Rick Van Horn

#### Music Librarian

Mark Germer

# Music Studies Arranging/Orchestration

Norman David Bill Zaccagni

# Musicianship

Chris Farr
Don Glanden
Micah Jones
Ronald Kerber
Jeffrey Kern
Evan Solot

# Percussion/Drums

Carl Allen Robert Brosh Marc Dicciani Orlando Haddad Tony Miceli Joseph Nero, *Chair* James Paxson Marlon Simon Rick Van Horn

# Recording

Steven Goodsell

# Saxophone

Chris Farr Ronald Kerber, *Chair* Frank Mazzeo Daniel Muller Anthony Salicondro Bill Zaccagni

# Small Jazz Ensembles

All Jazz faculty

## Strings

John Blake Richard Hotchkiss

#### Theory

Donald Chittum, Chair Don Glanden Dave Hartl Micah Jones Evan Solot Craig Thomas David Thomas Bill Zaccagni

#### Trombone

John Fedchock Richard Genovese Clint Sharman

#### Trumpet

Matt Gallagher Tim Hagans Jeff Jarvis George Rabbai John Swana Dennis Wasko, *Chair* 

# Upright Jazz Bass/Electric Bass

Steve Beskrone Charles Fambrough Micah Jones Kevin MacConnell Tony Marino Craig Thomas Gerald Veasley

# Vocal Ensembles and Conducting

Tim Brent Meg Clifton Jeffrey Kern

## Voice

Paul Adkins Tim Brent Meg Clifton Jeffrey Kern, *Chair* Kelly Meashey Reginald Pindell Patricia Raine Anne Sciolla Patricia Stasis

#### World Music

Robert Brosh Donald Chittum

# Special Regulations/ Requirements

#### Attendance

The number of hours of "Unexcused Absences" permitted per semester in the School of Music may not exceed the number of credits per course, i.e., in a three-credit course, no more than three hours of unexcused absences are permitted; in a two-credit course, no more that two hours of unexcused absences are permitted, etc.

## Attendance at Lessons

Students must attend all private lessons as scheduled except in the case of illness or emergency. It is the student's responsibility to notify the teacher if he/she is unable to keep the appointment time. Failure to give at least 24 hours prior notice may result in forfeiture of the lesson. A maximum of three lessons per semester will be made up in the case of excused absences.

Lessons missed because of unexcused absences will not be made up.

Lessons missed due to the teacher's absence will be rescheduled and made up by the teacher, or his/her designee.

Unless circumstances render it impossible, "make-up" lessons for the Fall semester are to be completed prior to the Spring semester; "make-up" lessons for the Spring must be completed by June 15.

Normally, students are entitled to 28 onehour lessons during the academic year (14 per semester).

# Change of Major Teacher

Students who wish to petition for a change of major teacher must:

- Secure a "Request for Change of Major Teacher" form from the Director of the School of Music.
- 2. State reasons for requesting a change of teacher.
- 3. Obtain the signed approval of the present and the requested teacher.
- 4. Obtain the signed approval of the department chair.
- 5. Obtain the signed approval of the Director of the School of Music.

Such changes are not usually effected in mid-semester. If the change is approved during the semester, in addition to the process stated above, the student must also complete a Drop/Add form to correct the current major teacher designation. The Drop/Add form must be signed by the Director of the School of Music and sub-

mitted by the student to the Office of the Registrar.

# **Faculty Advisors**

All students are assigned to a faculty advisor. Lists are posted in the Merriam Lobby during the first week of the academic year. Students should feel free to see their advisor at any time concerning problems that they may encounter.

Appointments can be made at the mutual convenience of the student and the faculty advisor.

## Jury Examinations

All first, second, and third-year music majors must take a jury examination in their applied area upon the completion of the second, fourth, and sixth semesters of applied study. This usually occurs in May during the week immediately following classroom examinations. However, students who began their matriculation in midyear, transferred from another institution, or have failed their jury in a prior year may be scheduled to take the examination in December.

Students are evaluated in comparison to the Minimum Applied Jury Requirements in their major. A list of these requirements is given to each student by his/her major teacher at the beginning of each year. The jury consists of at least two faculty members in addition to the major teacher (who may be present but may not grade). The jury examination is graded "Pass/Fail," but also includes areas of optional letter grading evaluation.

Failure in any single "Pass/Fail" aspect of the jury examination constitutes an "F" (Failure) in the entire jury examination. A student who fails the jury fails the entire semester in the applied major; the examination may not be retaken. A grade of "F" will appear on the student's transcript for both the major lessons and the jury exam, and the student will receive no credit for the semester's work in major lessons. The student must repeat the failed semester of applied study and retake the jury examination at the completion of the next semester. A student who fails the same semester jury examination more than once, or who fails a total of more than one jury examination during his/her matriculation at the University will be recommended for dismissal.

The requirements that are tested in the jury examination are those that have been established, by a departmental faculty committee, to be the minimum set of skills and knowledge necessary for successful com-

pletion of applied study. Requirements are established for each year of study and are considered cumulative: e.g., a jury examination of a second-year student may include requirements from the first year.

It is possible for a student to pass the jury examination and yet receive a failing grade in the major, due to the different grading and evaluation criteria for each. However, a student who fails the jury will receive a failure in the major.

#### Senior or Graduate Recital/ Senior Showcase

All fourth year students are required to present a solo or group performance during a designated period in the spring semester. This "Senior Showcase" is the official recital required for graduation. The showcase is graded pass/fail and will appear on the student's transcript. Recital grading is decided by a majority vote of a faculty committee. Grading criteria include many different aspects, including duration, preparation, performance, and presentation. A sample evaluation form is distributed at the beginning of the semester to all students who are scheduled to present a senior showcase.

All performances are audio- and videotaped by the School for archival and grading purposes only; they are not meant to be professional-quality productions or student demos. Due to federal copyright laws, duplication by the School or the student is expressly prohibited. All performances are staffed (sound, light and video) by University personnel, and the official programs must be printed by the School.

A series of workshops titled "Senior Showcase Forum" is offered during the fall semester prior to the scheduling of recitals, during which faculty and staff outline the requirements such as the selection of material, ensemble personnel, performance date, set-up, stage presentation, etc. Attendance at the forum is mandatory for all students who will be presenting a showcase, and is factored into the final recital grade. Each student's major teacher and department chair must approve the recital program. Approval must be received in writing, at least three weeks prior to the recital.

Students failing the senior showcase will be given one more opportunity to present a successful one prior to the end of the semester. If that attempt fails, the student must wait until the following semester. A student who has not presented a satisfactory showcase cannot graduate.

Students who have met the requirements

of presenting a satisfactory showcase are free to use the School facilities at any other time during the year to present a concert or recital of their choosing.

The forum, the preparation, and the showcase are intended to provide a valuable educational and professional experience for the student.

#### Academic Censure

In addition to the criteria listed under "Academic Censure" in the Academic Policies section of this catalog, a grade below "B-" (2.67) in Major Lessons is considered to be criteria for Academic Censure.

# "First Wednesday"

The first Wednesday of each month is devoted to faculty and guest recitals, lectures, master classes, and workshops, as well as student performances.

Music majors should not schedule other commitments during the time designated as First Wednesday. In addition, all music students are encouraged to attend student and professional performances on a regular basis.

# Professional Standards and Behavior

Students are required to maintain high standards of professionalism in studio, classroom, rehearsal, and performance commitments. Failure to follow directions, and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure, including lowering of grades, course failure, removal from the class, or suspension.

# **Applied Workshops**

Workshops in each applied major/department are scheduled at least four times each semester. Faculty and guests teach an array of topics that are supplemental and supportive to the major lesson. Attendance and participation are required as part of the grade in the major.

# **Graduation Requirements**

In addition to the general CPA requirements for graduation, the following must be fulfilled:

# **Undergraduate Requirements**

1. Performance majors must present a satisfactory graduation recital before the public ("satisfactory" performance to be determined by majority vote of a faculty jury).

Composition majors must submit a satisfactory substantial work in the senior year, to be publicly performed, adjudicated by the Composition faculty.

3. The recital must include musical selections as stipulated by the faculty, and must conform to School of Music recital requirements.

# Exit Requirements for the MAT in Music Education

Successful completion of all course and related requirements shall lead to the granting of the Master of Arts in Teaching with a major in Music Education, provided that an overall GPA of 3.0 or higher is maintained. However, approval of the MAT in Music Education Committee is required for recommendation for teacher certification. It should be noted also that the initial Instructional I Certificate cannot be issued by the Commonwealth of Pennsylvania Department of Education unless PDE testing requirements have been met.

# Exit Requirements for the Master of Music in Jazz Studies

All MM students must complete a satisfactory graduate project and a graduate recital in order to meet the degree requirements for completion of the Master of Music.

The recital must include musical selections as stipulated by the major teacher and department, and must conform to the guidelines as stated in the school policy governing recitals and senior recitals.

All MM candidates are required to maintain a cumulative GPA of at least a 3.0.

# Bachelor of Music in Jazz Studies-Instrumental Performance 126 credits

Freshman Cred		edits
Fall		
MU 192 A	Applied Major Instruction	3.0
MU 107 A	Music Theory 1	3.0
MU 103 A	Musicianship I	3.0
MU 100	Major Workshop	1.0
MU 131 A	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
LA CR 101	First Year Writing I	3.0
Fall Total		15.0
Spring		
MU 192 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 113	Freshman Improvisation	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
LA CR 102	First Year Writing II	3.0
MU 010	Jury Examination	0
Spring Total		15.0
Freshman Ye	ar Total	30.0
Sophomor	re	

Freshman Year Total		30.0	
Sophomore			
Fall			
MU 292 A	Applied Major Instruction	3.0	
MU 208 A	Jazz Theory 1	3.0	
MU 209 A	Jazz Ear Training I	3.0	
MU 7XX	Ensemble	1.0	
MU 232 A	Class Jazz Piano I	1.0	
MU 213 A	Jazz Improvisation I	2.0	
HU 103 A	Intro. to Modernism I	3.0	
Fall Total		16.0	
Spring			
MU 292 B	Applied Major Instruction	3.0	
MU 208 B	Jazz Theory II	3.0	
MU 209 B	Jazz Ear Training II	3.0	
MU 7XX	Ensemble	1.0	
MU 232 B	Class Jazz Piano II	1.0	
MU 213 B	Jazz Improvisation II	2.0	
HU 103 B	Intro. to Modernism II	3.0	
MU 020	Jury Examination	0	
Spring Total		16.0	
Sophomore	Year Total:	32.0	

Junior Cre		edits
Fall		
MU 392 A	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 310	Transcription and Analysis	1.0
MU 317 A	Orchestration I	3.0
MU 401 A**	Jazz History	3.0
HU XXX	Liberal Arts	6.0
Fall Total		17.0
Spring		
MU 392 B	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 311	Transcription and Analysis	1.0
	Electives	6.0
MU 030	Jury Examination	0
HU XXX	Liberal Arts	6.0
Spring Total		17.0
Junior Year 7	[otal	34.0
Senior		
Fall		
MU 492 A	Applied Major Instruction	3.0
MU 30I A**	Music History l	3.0
MU 7XX	Ensemble	2.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Fall Total		14.0
Spring		
MU 492 B	Applied Major Instruction	3.0
MU 301 B**	Music History II	3.0
MU 7XX	Ensemble	2.0
HU XXX	Liberal Arts	6.0
MU 040†	Senior Recital	0
Select one of	the following two:	
MU 420A*	Business of Music	2.0
MU420 B	Careers in Music	
Camina Total		16.0
Spring Total		

N.B. All instrumental majors are required to successfully complete one year of Chorus, which may be taken as ensemble or elective credits.

Piano (MU 131 A/B) and Jazz Piano (MU 232 A/B) are not required for piano majors. Instead, substitute four elective credits. This requirement may be completed either semester.

- \* All undergraduate music students must take either Business of Music (MU 420 A) or Careers in Music (MU 420 B). Students who take both may apply one toward elective credits.
- † Senior Recital may be completed in either semester.
- \*\* Also fulfills Liberal Arts discipline history requirement.

#### Liberal Arts Distribution

Note all Liberal A	Arts courses ar	e 3.0 credits	
LA CR 101/102	3 cr.	3 cr.	
HU 103 A/B	3 cr.	3 cr.	
MU 301 A/B	3 cr.	3 cr.	
MU 401 A	3 cr.		
Literature	3 cr.		
Humanities	3 cr.		
Social Science	3 cr.	3 cr.	
Science/Math	3 cr.		
Lib. Arts Elective.	s 3 cr.	3 cr.	

# Bachelor of Music in Jazz Studies- Vocal Performance

126 credits

Freshman	Cr	edits
Fall		
MU 191 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 139	Vocal Styles and Diction I	1.0
MU 772	Chorus	1.0
MU 131 A	Class Piano 1	1.0
MU 115	Music Technology Survey	1.0
LA CR 101	First Year Writing 1	3.0
Fall Total		16.0
Spring		
MU 191 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 140	Vocal Styles and Diction II	1.0
MU 772	Chorus	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
LA CR 102	First Year Writing II	3.0
MU 010	Jury Examination	0
Spring Total		16.0
Freshman Ye	ar Total	32.0
Sophomo	re	
Fall		
MU 291 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 772	Chorus	1.0
MU 232 A	Class Jazz Piano I	1.0
MU 213 A	Jazz Improvisation 1	2.0
HU 103 A	Intro. to Modernism 1	3.0
Fall Total		16.0
Spring		
MU 291 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 772	Chorus	1.0
MU 232 B	Class Jazz Piano II	1.0
MU 213 B	Jazz Improvisation II	2.0
HU 103 B	Intro. to Modernism 11	3.0
MU 020	Jury Examination	0
Spring Total	•	16.0
Sophomore'		32.0

Junior Cre		edits
Fall		
MU 391 A	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 772	Chorus	1.0
MU 331 A	Advanced Piano and	
	Accompanying	1.0
MU 401 A*	* Jazz History	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		18.0
Spring		10.0
MU 391 B	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 772	Chorus	1.0
MU 331 B	Advanced Piano and	
	Accompanying	1.0
MU 030	Jury Examination	0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Spring Total		15.0
Junior Year	Total	33.0
	TotaI	33.0
Junior Year Senior Fall	TotaI	33.0
Senior	Total  Applied Major Instruction	
Senior Fall		3.0
Senior Fall MU 491 A MU 772	Applied Major Instruction	3.0
Senior Fall MU 491 A MU 772 MU 7XX	Applied Major Instruction Chorus	3.0
Senior Fall MU 491 A MU 772 MU 7XX Select one o	Applied Major Instruction Chorus Ensemble	3.0 1.0 1.0
Senior Fall MU 491 A MU 772 MU 7XX	Applied Major Instruction Chorus Ensemble f the following two:	3.0 1.0 1.0
Senior Fall MU 491 A MU 772 MU 7XX Select one og MU 420 A MU 420 B	Applied Major Instruction Chorus Ensemble f the following two: Business of Music	3.0 1.0 1.0
Senior Fall MU 491 A MU 772 MU 7XX Select one og MU 420 A MU 420 B	Applied Major Instruction Chorus Ensemble fthe following two: Business of Music Careers in Music	3.0 1.0 1.0 2.0
Senior Falt MU 491 A MU 772 MU 77X Select one o MU 420 A MU 420 B MU 301 A**	Applied Major Instruction Chorus Ensemble f the following two: Business of Music Careers in Music * Music History I	3.0 1.0 1.0 2.0 3.0 3.0
Senior Fall MU 491 A MU 772 MU 7XX Select one o <sub>i</sub> MU 420 A MU 420 B MU 301 A**	Applied Major Instruction Chorus Ensemble f the following two: Business of Music Careers in Music * Music History I Electives	33.0 3.0 1.0 1.0 2.0 3.0 3.0 3.0 16.0
Senior Fatt MU 491 A MU 772 MU 7XX Select one o, MU 420 A MU 420 B MU 301 A** HU XXX Fall Total	Applied Major Instruction Chorus Ensemble f the following two: Business of Music Careers in Music * Music History I Electives	3.0 1.0 1.0 2.0 3.0 3.0 3.0
Senior Fatt MU 491 A MU 772 MU 7XX Select one o, MU 420 A MU 420 B MU 301 A** HU XXX Fall Total Spring	Applied Major Instruction Chorus Ensemble f the following two: Business of Music Careers in Music * Music History I Electives	3.0 1.0 1.0 2.0 3.0 3.0 3.0 16.0
Senior Fall MU 491 A MU 772 MU 7XX Select one og MU 420 A MU 420 B	Applied Major Instruction Chorus Ensemble fthe following two: Business of Music Careers in Music * Music History I Electives Liberal Arts	3.0 1.0 1.0 2.0 3.0 3.0 16.0
Senior Fall MU 491 A MU 772 MU 7X2 Select one o, MU 420 A MU 420 B MU 301 A** HU XXX Fall Total Spring MU 491 B	Applied Major Instruction Chorus Ensemble of the following two: Business of Music Careers in Music * Music History I Electives Liberal Arts	3.0 1.0 1.0 2.0 3.0 3.0 16.0
Senior Fatt MU 491 A MU 772 MU 772 Select one o, MU 420 A MU 420 B MU 301 A** HU XXX Fall Total Spring MU 491 B MU 772 MU 040†	Applied Major Instruction Chorus Ensemble f the following two: Business of Music Careers in Music * Music History I Electives Liberal Arts Applied Major Instruction Chorus	3.0 1.0 2.0 3.0 3.0 3.0 16.0
Senior Fatt MU 491 A MU 772 MU 772 Select one o, MU 420 A MU 420 B MU 301 A** HU XXX Fall Total Spring MU 491 B MU 772 MU 040†	Applied Major Instruction Chorus Ensemble f the following two: Business of Music Careers in Music * Music History I Electives Liberal Arts Applied Major Instruction Chorus Senior Recital	3.0 1.0 1.0 2.0 3.0 3.0 3.0 16.0
Senior Fall MU 491 A MU 772 MU 772 MU 773 Select one o, MU 420 A MU 420 B MU 301 A** HU XXX Fall Total Spring MU 491 B MU 772 MU 040† MU 301 B**	Applied Major Instruction Chorus Ensemble fthe following two: Business of Music Careers in Music Music History I Electives Liberal Arts  Applied Major Instruction Chorus Senior Recital Music History II Liberal Arts	3.0.1.0 1.0.2.0 3.0.3.0 3.0.3.0 16.0 0

All undergraduate Music students must take either Business of Music (MU 420 A) or Careers in Music (MU 420 B). Students who take both may apply one toward elective credits. This requirement may be completed in either semester.

† Senior Recital may be completed in either term.

\*\*Also fulfills liberal arts discipline history
requirement.

Liberal Arts Distribi	etion	
Note all Liberal Arts	courses ar	e 3.0 credit.
LA CR 101/102	3 cr.	3 cr.
HU 103 A/B	3 cr.	3 cr.
MU 301 A/B	3 cr.	3 cr.
MU 401 A	3 cr.	
Literature	3 cr.	
Humanities	3 cr.	
Social Science	3 cr.	3 cr.
Science/Math	3 cr.	
Lib. Arts Electives	3 cr.	3 cr.

# Bachelor of Music in Jazz Studies- Composition 126 credits

Freshman	Cı	edits
Fall		
MU 193 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 7XX	Ensemble	1.0
MU 131 A	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
LA CR 101	First Year Writing I	3.0
Fall Total		15.0
Spring		
MU 193 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
A CR 102	First Year Writing II	3.0
pring Total		15.0
reshman Ye	ear Total	30.0
Sophomo	re	
all		
<b>4</b> U 293 A	Applied Major Instruction	3.0
4U 208 A	Jazz Theory I	3.0
1U 209 A	Jazz Ear Training I	3.0
1U 7XX	Ensemble	1.0
1U 232 A	Class Jazz Piano I	1.0
/IU 415 A	Intro. to MIDI and Electron	iic
	Technology	3.0
IU 103 A	Intro. to Modernism I	3.0
all Total		16.0
pring		
MU 293 B	Applied Major Instruction	3.0
4U 208 B	Jazz Theory II	3.0
4U 209 B	Jazz Ear Training II	3.0
/IU 7XX	Ensemble	1.0
/IU 232 B	Class Jazz Piano II	1.0
MU 020	Jury Examination	0
MU 317 A	Orchestration I	3.0
IU 103 B	Intro. to Modernism II	3.0
pring Total		17.0
	- m 4	

Sophomore Year Total

Junior	(	redits
Fall		
MU 393 A	Applied Major Instruction	3.0
MU 401 A*	* Jazz History	3.0
MU 7XX	Ensemble	1.0
HU XXX	Liberal Arts	3.0
	Electives	6.0
Fall Total		16.0
Spring		
MU 393 B	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 315	Jazz Arranging 1	3.0
MU XXX	Composition Elective	3.0
MU 030	Jury Examination	0
HU XXX	Liberal Arts	6.0
Spring Total	I	15.0
Junior Year	Total	31.0
Senior		
Fall		
MU 493 A	Applied Major Instruction	3.0
	* Music History 1	3.0
MU 7XX	Ensemble	1.0
	f the fallowing two:	
MU 420 A*		2.0
MU 420 B	Careers in Music	
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
MU 493 B	Applied Major Instruction	3.0
MU 301 B*	* Music History II	3.0
MU 7XX	Ensemble	1.0
MU 040†	Senior Recital	0
	Electives	3.0
HU XXX	Liberal Arts	6.0

Senior Year Total

34.0

N.B. All composition majors are required to successfully complete one year of Chorus, which may be taken as ensemble or elective credits.

\* All undergraduate music students must take either Business of Music (MU 420 A) or Careers in Music (MU 420 B). Students who take both may apply one toward elective credits. This requirement may be completed in either semester.

† Senior Recital may be completed in either term. \*\* Also fulfills liberal arts discipline history

Liberal Arts Distribution

requirement.

Note all Liberal Arts	courses ar	e 3.0 credits.	
LA CR 101/102	3 cr.	3 cr.	
HU 103 A/B	3 cr.	3 cr.	
MU 301 A/B	3 cr.	3 cr.	
MU 401 A	3 cr.		
Literature	3 cr.		
Humanities	3 cr.		
Sociał Science	3 cr.	3 cr.	
Science/Math	3 cr.		
Lib. Arts Electives	3 cr.	3 cr.	

# Diploma in Music in Jazz Studies-Instrumental

i enomiance	104 Cledits

Freshman	Ct	edits
Fall		-
MU 192 A	Applied Major Instruction	3.0
MU 107 A	Music Theory 1	3.0
MU 103 A	Musicianship I	3.0
MU 100	Major Workshop	1.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
Fall Total		13.0
Spring		
MU 192 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 113	Freshman Improvisation	1.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		13.0
Freshman Ye	ar Total	26.0
Sophomor	e	
Fall		
MU 292 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training 1	3.0
MU 7XX	Ensembles	2.0
MU 232 A	Class Jazz Piano I	1.0
MU 213 A	Jazz Improvisation	2.0
Fall Total		14.0
Spring		
MU 292 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory I	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 7XX	Ensembles	2.0
MU 232 B	Class Jazz Piano II	1.0
MU 213 B	Jazz Improvisation	2.0
MU 020	Jury Examination	0
Spring Total		14.0
Sophomore Y	ear Total	28.0

Junior Cre		edits	
Fall			
MU 392 A	Applied Major Instruction	3.0	
MU 7XX	Ensembles	2.0	
MU 310	Transcription and Analysis	1.0	
MU 401 A	Jazz History	3.0	
	Electives	3.0	
Fall Total		12.0	
Spring			
MU 392 B	Applied Major Instruction	3.0	
MU 7XX	Ensembles	2.0	
MU 311	Transcription and Analysis	1.0	
MU XXX	Music Elective	3.0	
MU 030	Jury Examination	0	
	Electives	3.0	
Spring Total		12.0	
Junior Year Total		24.0	
Senior			
Senior Fall MU 492 A	Applied Major Instruction	3.0	
Fall	Applied Major Instruction Ensembles	3.0 2.0	
Fall MU 492 A	**		
Fall MU 492 A MU 7XX	Ensembles	2.0	
Fall MU 492 A MU 7XX MU 420 A MU 040†	Ensembles Business of Music	2.0	
Fall MU 492 A MU 7XX MU 420 A MU 040†	Ensembles Business of Music Senior Recital	2.0 2.0 0	
Fall MU 492 A MU 7XX MU 420 A MU 040† MU 301 A	Ensembles Business of Music Senior Recital Music History I	2.0 2.0 0 3.0	
Fall MU 492 A MU 7XX MU 420 A MU 040† MU 301 A Fall Total	Ensembles Business of Music Senior Recital Music History I	2.0 2.0 0 3.0 3.0	
Fall MU 492 A MU 7XX MU 420 A MU 040† MU 301 A Fall Total Spring	Ensembles Business of Music Senior Recital Music History I Electives	2.0 2.0 0 3.0 3.0	
Fall MU 492 A MU 7XX MU 420 A MU 040† MU 301 A Fall Total Spring MU 492 B	Ensembles Business of Music Senior Recital Music History I	2.0 2.0 0 3.0 3.0 13.0	
Fall MU 492 A MU 7XX MU 420 A MU 040† MU 301 A Fall Total Spring MU 492 B MU 7XX	Ensembles Business of Music Senior Recital Music History I Electives Applied Major Instruction	2.0 2.0 0 3.0 3.0 13.0	
Fall MU 492 A MU 7XX MU 420 A MU 040† MU 301 A Fall Total Spring MU 492 B MU 7XX MU 420 B	Ensembles Business of Music Senior Recital Music History I Electives  Applied Major Instruction Ensembles	2.0 2.0 0 3.0 3.0 13.0 3.0 2.0	
Fall MU 492 A MU 7XX MU 420 A	Ensembles Business of Music Senior Recital Music History I Electives  Applied Major Instruction Ensembles Careers in Music	2.0 2.0 0 3.0 3.0 13.0 2.0 2.0	
Fall MU 492 A MU 7XX MU 420 A MU 040† MU 301 A Fall Total Spring MU 492 B MU 7XX MU 420 B MU 040†	Ensembles Business of Music Senior Recital Music History I Electives  Applied Major Instruction Ensembles Careers in Music Senior Recital	2.0 2.0 0 3.0 3.0 13.0 2.0 2.0 0	
Fall MU 492 A MU 7XX MU 420 A MU 040† MU 301 A Fall Total Spring MU 492 B MU 7XX MU 420 B MU 040†	Ensembles Business of Music Senior Recital Music History I Electives  Applied Major Instruction Ensembles Careers in Music Senior Recital Music History I, II Electives	2.0 2.0 0 3.0 3.0 13.0 2.0 2.0 0 3.0	

N.B. All instrumental majors are required to successfully complete one year of Chorus (MU 772), which may be taken as ensemble or elective credits.

Piano (MU 131 A/B) and Jazz Piano (MU 232 A/B) are not required for piano majors. Instead, substitute four elective credits.

† Senior Recital may be completed either term.

# Diploma in Music in Jazz Studies-Vocal Performance

104 credits

Freshman	C	redits
Fall		
MU 191 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship I	3.0
MU 139	Vocal Styles and Diction I	1.0
MU 772	Chorus	1.0
MU 131 A	Class Piano I	1.0
MU 115	Music Technology Survey	1.0
all Total		13.0
Spring		
MU 191 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship II	3.0
MU 140	Vocal Styles and Diction I	I 1.0
AU 772	Chorus	0.1
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		13.0
reshman Ye	ar Total	26.0
Sophomo	re	
Fall		
MU 291 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 772	Chorus	1.0
MU 7XX	Ensemble	1.0
MU 232 A	Class Jazz Piano I	1.0
/U 213 A	Jazz Improvisation I	2.0
all Total		14.0
Spring		
MU 291 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 772	Chorus	1.0
MU 7XX	Ensemble	1.0
MU 232 B	Class Jazz Piano II	1.0
MU 213 B	Jazz Improvisation II	2.0
MU 020	Jury Examination	0
pring Total		14.0

28.0

Sophomore Year Total

Junior Cro		edits
Fall		
MU 391 A	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 772	Chorus	1.0
MU 331 A	Advanced Piano and	
	Accompanying	1.0
MU 401 A	Jazz History	3.0
	Electives	3.0
Fall Total		12.0
Spring		
MU 391 B	Applied Major Instruction	3.0
MU 7XX	Ensemble	1.0
MU 772	Chorus	1.0
MU XXX	Music Elective	3.0
MU 331 B	Advanced Piano and	
	Accompanying	1.0
MU 030	Jury Examination	0
	Electives	3.0
Spring Total	l	12.0
Junior Year	Total	24.0
Senior		
Fall		
MU 491 A	Applied Major Instruction	3.0
MU 772	Chorus	1.0
MU 7XX	Ensemble	1.0
MU 420 A	Business of Music	2.0
MU 040†	Senior Recital	0
MU 301 A	Music History I	3.0

Senior			
Fall			
MU 491 A	Applied Major Instruction	3.0	
MU 772	Chorus	1.0	
MU 7XX	Ensemble	1.0	
MU 420 A	Business of Music	2.0	
MU 040†	Senior Recital	0	
MU 301 A	Music History I	3.0	
	Electives	3.0	
Fall Total		13.0	
Spring			
MU 491 B	Applied Major Instruction	3.0	
MU 772	Chorus	1.0	
MU 7XX	Ensemble	1.0	
MU 420 B	Careers in Music	2.0	
MU 040†	Senior Recital	0	
MU 301 B	Music History II	3.0	
	Electives	3.0	
Spring Total		13.0	
Senior Year	Total	26.0	

<sup>†</sup> Senior Recital may be completed either term.

# Diploma in Music in Jazz Studies-Composition

104 credits

Freshman	(	redits
Fall		
MU 193 A	Applied Major Instruction	a 3.0
MU 107 A	Music Theory	3.0
MU 103 A	Musicianship I	3.0
MU 7XX	Ensemble	1.0
MU 131 A	Class Piano	1.0
MU 115	Music Technology Survey	1.0
Fall Total		12.0
Spring		
MU 193 B	Applied Major Instruction	3.0
MU 107 B	Music Theory	3.0
MU 103 B	Musicianship II	3.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		12.0
reshman Ye	ar Total	24.0

Junior	C	redits
Fall		
MU 393 A	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 317 A	Orchestration I	3.0
MU415 A	Intro. to MIDI and Electro	onic
	Technology	3.0
MU 030	Jury Examination	0
MU 401 A	Jazz History	3.0
Fall Total		14.0
Spring .		
MU 393 B	Applied Major Instruction	3.0
MU 311	Transcription and Analysi	s 1.0
MU 7XX	Ensembles	2.0
MU XXX	Music Elective	3.0
MU 030	Jury Examination	0
	Electives	3.0
Spring Total		12.0
Junior Year T	Total	26.0

Sophomore		
Fall		
MU 293 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory l	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 7XX	Ensemble	1.0
MU 232 A	Class Jazz Piano	1.0
MU 315 A	Jazz Arranging I	2.0
Fall Total		13.0
Spring		
MU 293 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory 11	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 7XX	Ensemble	1.0
MU 232 B	Class Jazz Piano	1.0
MU XXX	Music Elective	3.0
MU 020	Jury Examination	0
Spring Total		14.0
Sophomore Year Total		27.0

Senior		
Fall		
MU 493 A	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 420 A	Business of Music	2.0
MU 301 A	Music History	3.0
	Electives	3.0
Fall Total		13.0
Spring		
MU 493 B	Applied Major Instruction	3.0
MU 7XX	Ensembles	2.0
MU 420 B	Careers in Music	2.0
MU 040†	Senior Recital	0
MU 301 B	Music History	3.0
	Electives	3.0
Spring Total		13.0
Senior Year	Total	26.0

N.B. All composition majors are required to successfully complete one year of Chorus, which may be taken as ensemble or elective credits.

<sup>†</sup> Senior Recital may be completed either semester.

# Certificate in Music in Jazz Studies-Instrumental Performance

54 credits

# Certificate in Music in Jazz Studies-Vocal Performance

54 credits

First Year	C	redits
Fall		
MU 192 A	Applied Major Instruction	3.0
MU 107 A	Music Theory I	3.0
MU 103 A	Musicianship	3.0
MU 100	Major Workshop	1.0
MU 7XX	Ensemble	1.0
MU 131 A	Class Piano	1.0
MU 115	Music Technology Survey	1.0
Fall Total		13.0
Spring		
MU 192 B	Applied Major Instruction	3.0
MU 107 B	Music Theory II	3.0
MU 103 B	Musicianship	3.0
MU 113	Freshman Improvisation	1.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		13.0
First Year To	tal	26.0

First Year	C	redits
Fall		
MU 191 A	Applied Major Instruction	3.0
MU 107 A	Music Theory 1	3.0
MU 103 A	Musicianship I	3.0
MU 139	Vocal Styles and Diction 1	1.0
MU 7XX	Ensemble	1.0
MU 131 A	Class Piano 1	1.0
MU 115	Music Technology Survey	1.0
Fall Total		13.0
Spring		
MU 191 B	Applied Major Instruction	3.0
MU 107 B	Music Theory 11	3.0
MU 103 B	Musicianship II	3.0
MU 140	Vocal Styles and Diction I	1 1.0
MU 7XX	Ensemble	1.0
MU 131 B	Class Piano II	1.0
MU 116	Music Technology Survey	1.0
MU 010	Jury Examination	0
Spring Total		13.0
First Year To	tal	26.0

Second Year		
Fall		
MU 292 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 7XX	Ensembles	2.0
MU 232 A	Class Jazz Piano l	0.1
MU 213 A	Jazz Improvisation I	2.0
Fall Total		14.0
Spring		
MU 292 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training II	3.0
MU 7XX	Ensembles	2.0
MU 232 B	Class Jazz Piano II	1.0
MU 213 B	Jazz Improvisation II	2.0
MU 020	Jury Examination	0
Spring Total	I	14.0
Second Year Total 28.0		28.0

Second Year		
Fall		
MU 291 A	Applied Major Instruction	3.0
MU 208 A	Jazz Theory I	3.0
MU 209 A	Jazz Ear Training I	3.0
MU 7XX	Ensembles	2.0
MU 232 A	Class Jazz Piano	1.0
MU 213 A	Jazz Improvisation I	2.0
Fall Total		14.0
Spring		
MU 291 B	Applied Major Instruction	3.0
MU 208 B	Jazz Theory II	3.0
MU 209 B	Jazz Ear Training 11	3.0
MU 7XX	Ensembles	2.0
MU 232 B	Class Jazz Piano	1.0
MU 213 B	Jazz Improvisation II	2.0
MU 020	Jury Examination	0
Spring Total		14.0
Second Year Total		28.0

N.B. Piano (MU 131 A/B) and Jazz Piano (MU 232 A/B) are not required for piano majors. Instead, substitute four elective credits.

# **Music Education**

#### Music Education Minor

Professional musicians teach in various settings such as private lessons, classroom lectures, presentations at conferences, directing performing ensembles, and as artists-in-residence. The Music Education minor is open to all music majors desiring preparation for these roles.

The Music Education minor complements the degree studies of all music majors with two courses counting towards the liberal arts core of the student's bachelor degree. Coursework includes instruction in each of the instrument families, pedagogy of private instruction and improvisation, conducting, rehearsing jazz ensembles, the psychology of teaching and learning music, and the needs of special learners. Field experiences include working with ensembles in public and private schools.

Music Education minors will be able to complete the Master of Arts in Teaching degree (MAT) and receive teacher certification in one additional academic year. This "4+1" option allows students to complete a MUED minor, a bachelor's degree, a master's degree, and teacher certification in only 5 years.

# **Music Education Minor**

20 credits

Course Credits		
MUED 110	Brass Instruments	1.0
MUED 111	Flute & Double Reeds	1.0
MUED 112	Folk & Social Instruments	1.0
MUED 113	Percussion Instruments	1.0
MUED 114	Single Reed Instruments	1.0
MUED 115	String Instruments	1.0
MUED 320	Music Pedagogy I – Private Lessons	1.0
MUED 321	Music Pedagogy II - Improvisation	1.0
MUED 430	Rehearsal Techniques – Jazz Ensemble	2.0
MUED 431	Basic Conducting	2.0
MUED 400	Psychology of Music Teaching & Learning	3.0
MUED 401	Music & Special Children	3.0
MU 499	Internship - Jazz Band/Cho	ir 1.0
MU499	Internship March Band/Musical	1.0
Total Credits		20.0

# **Music Education**

# Master of Arts in Teaching

# Patrick M. Jones

pjones@uarts.edu Division Head 215-717-6356

The Master of Arts in Teaching – Music Education (MAT) is an advanced teacher certification program for professional musicians desiring a master's degree and certification to teach music in K-12 schools as well as in other educational settings and for related careers. It is a unique program in that candidates for the MAT typically will have completed undergraduate studies in applied music, composition, theory, musicology, or other professional areas. MAT graduates are eligible to receive K-12 certification from the Commonwealth of Pennsylvania Department of Education to teach music.

The MAT in Music Education is designed to develop and refine the student's intellectual, pedagogical, and musical skills. The program is a balance of intellectual foundations, curriculum design, and assessment; partnered with hands-on pedagogy and conducting courses developed to provide relevant experiences for the classrooms of today, and leadership for the future of the profession. This preparation includes comprehensive instruction in the use of educational technology, field-based learning experiences, and site-based pedagogy courses, which provide direct feedback on instructional effectiveness.

The MAT curriculum comprises 36 credits and may be completed in one academic year if all corequisites are satisfied prior to matriculation. Corequisite requirements may be satisfied in a number of ways, including taking courses in the Music Education Minor program. Working professionals may opt to complete the degree over an extended period of time on a part-time basis.

# MAT in Music Education Faculty

Marc Dicciani Annette DiMedio William Garton Richard Genovese Marjorie Goldberg Janice Goltz Patrick M. Jones Michael Kennedy Ronald Kerber Jeffrey Kern John Knebl Rick Lawn Christopher Mauté Robert Quaile Thomas Rudolph Gia Walton Dennis Wasko Bill Zaccagni

The following listing presents the normal sequence of courses if completed within one year:

# Music Education Master of Arts in Teaching

36 credits

Fall		
MUED 600	Historical Foundations	
	of Music Education	3.0
MUED 601	Philosophical Foundations	
	of Music Education	3.0
MUED 530	Conducting & Rehearsal	
	Techniques: Elementary &	
	Middle School	3.0
MUED 520	Music Pedagogy III -	
	PreK – Grade 4	2.0
MUED 521	Music Pedagogy IV –	2.0
	Grades 5-8	2.0
MUED 540	Student Teaching –	4.0
	Elementary	4.0
MUED 541	Student Teaching Seminar	
P-11 T-4-1	Elementary	1.0
Fall Total		18.0
Spring		
MUED 602	Sociological Foundations	
	of Music Education	3.0
MUED 603	Curriculum & Assessment	
	in Music	3.0
MUED 531	Conducting & Rehearsal Te	
	HS & Comm.	3.0
MUED 522	Music Pedagogy V –	
	Grades 9-12	2.0
MUED 523	Music Pedagogy VI –	• •
	Vocal/Choral	2.0
MUED 542	Student Teaching -	4.0
	Secondary	4.0
MUED 543	Student Teaching Seminar -	
C	Secondary	1.0
Spring Total		18.0
Total Credits		36.0

# **Jazz Studies**

# **Master of Music**

#### Don Glanden

dglanden@uarts.edu Chair, Graduate Jazz Studies 215-717-6353

The Master of Music in Jazz Studies degree has its roots in three decades of University of the Arts leadership in the field of jazz education, carefully balancing aesthetic goals and a pragmatic approach to vocational responsibility in the context of this American music idiom. Open to a small and highly advanced group of students who have an undergraduate degree in jazz studies or an undergraduate degree in music with significant experience in jazz and contemporary music, or the equivalent thereof, the program—while providing a solid foundation in contemporary music—encourages a primary focus on individual career goals.

# Curriculum

Among the one-year, 32-credit program's unique curricular components are advanced private instruction in the major area to develop professional-level artistry and skills; hands-on internships; ensemble performances; arranging, composing, transcribing and analyzing jazz and contemporary music; study of MIDI and music technology; music journalism, jazz pedagogy and a final thesis/project/recital that integrates in-depth research on a topic of special relevance with personal musical growth, culminating in a public performance. Graduate Applied Studies are the core of the Master of Music in Jazz Studies. Additionally, applied study at the graduate level includes a pedagogy component. Teaching is a facet of almost every performer's and composer's career; coursework in the major applied area acknowledges this importance.

Students, in addition to completion of the requisite 32 credits, must take or have taken two corequisite courses of two credit hours each: Recording and The Business of Music.

# MM in Jazz Studies Faculty

# **Composition and Arranging**

Evan Solot Bill Zaccagni

## Guitar

Jimmy Bruno Thomas Giacabetti Mike Kennedy Pat Martino Michael Quaile

# Jazz Improvisation and Transcription

Jimmy Bruno Chris Farr Thomas Giacabetti Don Glanden Ronald Kerber Pat Martino Tony Miceli John Swana

# Jazz Pedagogy

Richard Lawn

# Keyboards

Samuel Dockery Robert Durso Don Glanden Jamar Jones Trudy Pitts Elio Villafranca

# Large Jazz Ensembles

Frank Mazzeo Evan Solot Bill Zaccagni

#### Latin American Music

Orlando Haddad Marlon Simon Elio Villafranca

## Music Journalism

Bruce Klauber Rick Van Horn

#### Music Technology

Steven Goodsell Thomas Rudolph

## Percussion/Drums

Carl Allen Robert Brosh Marc Dicciani Tony Miceli Joseph Nero James Paxson Marlon Simon

# Recording

Steven Goodsell

# Saxophone

Chris Farr Ronald Kerber Frank Mazzeo Daniel Muller Anthony Salicondro Bill Zaccagni

## **Small Jazz Ensembles**

All Jazz Faculty

# **Strings**

John Blake

#### Trombone

John Fedchock Richard Genovese Clint Sharman

# **Trumpet**

Matt Gallagher Tim Hagans Jeff Jarvis George Rabbai John Swana Dennis Wasko

# Upright Jazz Bass/Electric Bass

Steve Beskrone Charles Fambrough Micah Jones Kevin MacConnell Tony Marino Craig Thomas Gerald Veasley

#### Voice

Tim Brent Kelly Meashey Reginald Pindell Anne Sciolla

# MM in Jazz Studies

36 credits

Fall	С	redits
MU 592 A	Applied Major Instruction	3.0
MU 615	MIDI and Music Technolo	gy 2.0
MU 617	Advanced Transcription	
	and Analysis	3.0
MU 620	Professional Internship	1.0
MU 622	Graduate Arranging	2.0
MU 625	Advanced Improvisation	2.0
MU 627	Graduate Forum	1.0
MU 764	Ensembles	2.0
Fall Total		16.0
Spring		
MU 515	Music Journalism	1.0
MU 516	Jazz Pedagogy	1.0
MU 592 B	Applied Major Instruction	3.0
MU 621	Professional Internship	1.0
MU 624	Composing for Performers	2.0
MU 626	Graduate Improvisation	2.0
MU 628	Graduate Forum	1.0
MU 764	Ensembles	2.0
MU 603	Graduate Project/Recital	3.0
Spring Total		16.0
Total Credits		32.0
Additional prerequisite/corequisite courses:		
MU 413	Recording	2.0
MU 420	Business of Music	2.0
Total		4.0
Total Credits	with corequisites	36.0

# The School of Theater Arts

#### Gene Terruso

gterruso@uarts.edu Director

## Nan Gilbert

ngilbert@uarts.edu Assistant Director 211 South Broad Street 215-717-6450

The School of Theater Arts of The University of the Arts is committed to developing the skills and professionalism of its students to prepare them for careers in the theater and related fields, or for advanced study in graduate or conservatory programs.

The goal of the theater school is to cultivate practitioners for the live theater entertainment media, communications, and production. This is achieved by developing a practical knowledge and competence that include sensitivity to technique, artistry, and style, as well as an insight into the role of the theater arts.

All of the School's degree programs employ a professional approach to training and highly rigorous standards for evaluation and retention. As with any theater program, production work may serve as an important means of gauging a student's growth in his/her respective program. It is in the studio, however, where the primary efforts of both student and faculty are concentrated. The highly focused and demanding training is enhanced by appropriate courses in the liberal arts. These are of particular importance to the theater artist, who is charged with commenting on the human condition. The effectiveness of that commentary is dependent upon a sincere commitment to excellence in liberal arts.

All programs within the School of Theater Arts require 123 credits for graduation.

# **Facilities**

Most facilities for the School of Theater Arts are located in UArts' new Terra Building at 211 South Broad Street. These include seminar and classroom spaces, and studios for individual voice instruction, speech, dance, movement, and acting. The studios are well-lit and individually equipped with prop storage and audiovisual capabilities. Lockers and lounges are located adjacent to the studios. Performances are held at a number of sites: the ArtsBank, a technically up-to-date,

240-seat theater at 601 South Broad Street that also houses additional instructional spaces and a cabaret theater; the University's historic Merriam Theater at 250 South Broad Street, a 250-seat dance theater; and a new flexible studio theater space at the Gershman Y, 401 South Broad Street, where stage combat classes are also held. Design and technical support are provided by a production shop, a costume shop, areas for both property and costume stock, and a video editing studio inside the ArtsBank. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to the theater arts, which are available to students for research and coursework.

# **Programs of Study**

The curriculum is conservatory-based, acknowledging that the focal point of training in both the Bachelor of Fine Arts Acting and Bachelor of Fine Arts Musical Theater programs is the acting instruction, and that vocal and physical training are the principal support areas for this instruction. The first responsibility of the faculty is to invest students with a foundation technique—a rehearsal/performance process—which they will continue to refine and personalize as their creative development evolves.

Opportunities for master classes, guest speakers, internships, and apprenticeships with many professional companies in the city and region are among the experiences open to students in all School of Theater Arts programs.

# Bachelor of Fine Arts (BFA) Acting Program

The four-year Bachelor of Fine Arts Acting program prepares students for careers in the professional theater or for continued study at the graduate level. In the first year, students concentrate on finding the "core of the actor" through the study of improvisation, monologue, emotional discovery, speech, and movement. In addition to fostering these acting skills, the first year of training is also designed to encourage an in-depth selfanalysis of the student's commitment, discipline, and professionalism. The second year is devoted to technique training, in which actors develop a sense of conversational reality and strengthen their imagination, responsiveness, and spontaneity. This level of training also addresses an actor's skill for evoking a full and accessible inner life.

The third year is dedicated to giving shape and specificity to the actor's behavior and

aims to refine technique and deepen characterization. Advanced scene study and an introduction to style work are also integral to this level of training. The focus of the fourth year is on classical performance and preparing the student to enter the profession. Students are given instruction in audition and camera techniques, resume preparation, how to work with agents, etc. The fourth year culminates with an audition clinic given by a selected panel of agents, directors, and casting representatives.

# Bachelor of Fine Arts (BFA) in Applied Theater Arts

The Bachelor of Fine Arts in Applied Theater Arts allows students with a range of theatrical interests to shape their own individualized course of study. It is designed to give students the practical, artistic, and intellectual foundation necessary for a successful professional life in live theater and allied disciplines. Students focus on theatrical disciplines such as mask, stage combat, stage management, playwriting, directing, dramaturgy, production, and arts administration.

Practical studio and production training, received in the student's first two years, is enriched by an understanding of the theater as an art, an industry, and an institution, with a history and a vital role in society.

This foundation training prepares the students to emphasize one or more of the above-mentioned disciplines at the upperdivision levels and shape their own curriculum. Much of the senior year in the ATA program is shaped by production projects, independent study, and internships arranged through the School's close association with professional companies in the area.

This program is a good choice for students who are drawn to the collaborative nature of theater. It is an ideal program of study for the student who has a profound passion for theater and/or the entertainment field, but whose long-term interest may lie outside performing. At the same time, it is a curriculum that places that student at the heart of the production process. The program is also well-suited to students who may have an interest in advanced or graduate study in theater.

# Bachelor of Fine Arts (BFA) Musical Theater Program

The four-year Bachelor of Fine Arts Musical Theater Program prepares students for professional careers as performers in the musical theater or for continued study in graduate school. The program defines the term "musical theater" in a way that embraces the richness and diversity of this challenging interdisciplinary art form, which includes musical comedy, the musical play (in the Hammerstein-Sondheim tradition), new and alternative music theater, "Broadway opera," cabaret, and revue. Students receive the same technique training as do acting majors through their first five semesters. This training is complemented by training in vocal technique, musicianship and dance, and the study of the repertoire of the musical theater in print, recordings, and in rehearsal and performance.

# Bachelor of Fine Arts (BFA) in Theater Design and Technology

The Bachelor of Fine Arts (BFA) in Theater Design and Technology is dedicated to providing foundation training in the entire range of theatrical design principles as a prelude to the student's declaring an area of emphasis upon which they focus during their final two years at UArts. This range of disciplines includes scenic, lighting, costume and sound design, as well as training in the field of technical direction. Studies in this program are supported by ample production opportunities and internships in which the student can both work alongside guest artists and assume primary responsibility for design assignments.

# Stage Combat Program

The School of Theater Arts is home to one of the nation's most renowned stage combat programs, serving as host to the annual Philadelphia Stage Combat Workshop. It is one of only a handful of institutions that offers the option of an eight-semester sequence of combat training. One semester of combat is required for all BFA Acting majors. Although not a degree program in itself, students completing the requisite course of study are tested on campus each year and, if found proficient, certified by the Society of American Fight Directors. A year ago, the program was ranked third in the country, based on the number of certified stage combatants that emerged from its ranks.

# The Curriculum BFA Programs in Acting and Musical Theater

Actor training in the School of Theater Arts lies at the heart of the two-performance curricula. The training is designed to cultivate the actor's ability to "live truthfully under imaginary circumstances." Students develop an understanding that such truth begins with a shared interconnectedness between actors onstage.

Early technique studies, for majors in both acting and musical theater, emphasize the "reality of doing" as it is rooted in a full emotional life, driven by action and expressed with meaning, clarity, and theatricality. To this end, students are challenged to cultivate a fuller understanding of themselves, and to continually exercise their skills as analysts of text and as observers of human behavior.

The program introduces students to a range of approaches (Linklater, Meisner, LeCoq, Williamson, Fitzmaurice, Laban) as a part of their training. The successful student should emerge from the program with a practicable performance technique in place, which enables her/him to develop and sustain a role from first rehearsal to closing night.

Students completing these programs are also expected to be knowledgeable about a variety of styles and types of drama, and the challenges presented by each; to work in a vocally and physically free and efficient manner; to be able to identify their character type and its potential range within the casting conventions of the industry; to have a sense of how to begin to establish a career as a performer; and to possess a work ethic that will support the collaborative nature of theatrical production.

The Musical Theater Program seeks to train students who:

- use the singing voice in a vibrant, healthy, and dramatically effective manner;
- understand music as the singing actor's second text and clearly present its expressive intentions;
- have a solid dance technique and a command of the language of dance and movement; and
- integrate all component skills of musical theater performance to create consistently honest and expressive behavior.

Additionally, the Acting Program seeks to train students who have developed:

 fundamental skills in stage combat and the use of selected weaponry;

- an awareness of mask techniques as a platform from which characterization and behavior can evolve;
- basic skills in performing for the camera, a familiarity with their image in two-dimensional media, and some experience in fundamental issues such as slating, continuity, hitting marks, working within frame, etc.; and
- scene study skills that will serve them in the interpretation of classical material that requires a command of both style and language.

## BFA Program in Applied Theater Arts

Theater artists must be well-versed in a variety of disciplines, each vital in itself and intimately related to all that occurs in a production effort. Students majoring in Applied Theater Arts are called upon to develop competencies across a spectrum of these disciplines. As such, they study stage management, directing, playwriting, combat, mask, administration, theater history, and dramatic literature- all in a context that supports theatrical production. This program is designed to provide practical training for the student who possesses a collaborative perspective. The BFA in Applied Theater Arts (ATA) allows the students, in their junior year, to move toward a concentration in a particular area of emphasis, such as many of those mentioned here.

Upon declaring a concentration in one of these fields, students complete their course of study via a series of production practica and independent study projects. Internships, arranged through the School's outstanding relationship with area professional theaters, further strengthen the students' skills and enhance their professional viability. Students completing this program are prepared to enter the industry on either the production or the administrative end, and may pursue a range of career options or choose to pursue further study in the above fields.

#### Production Season

The School of Theater Arts presents at least 12 major productions a year – six in our subscription series, and six more in our studio series. These include comedies, dramas, and musicals. Plays are selected based on the educational and competitive needs of the current casting pool, and on a four-year cycle representing styles and genres to which the faculty feels students should be exposed.

All students in performance majors are required to audition for all School-sponsored shows and to accept roles as cast, unless excused as provided for in the School of Theater Arts Student Handbook. Students are also required to attend each production. These audition and attendance requirements will be part of all acting studio syllabi. Failure to comply with these requirements will have a direct impact upon one's grade in acting studio.

#### **Absences**

Students in the School of Theater Arts are expected to attend all classes, studios, workshops, rehearsals, and crews for which they are registered or otherwise committed.

Generally, the School of Theater Arts does not make a distinction between an excused and unexcused absence. Rather it recognizes that in the course of a student's studies, circumstances may arise that, in the student's judgment, may require absence or lateness. The general policy of the School of Theater is that any number of absences that result in the student missing more than the equivalent of two weeks' work will result in failure or require withdrawal from the course in question. This standard may be somewhat more restrictive for acting studios.

Students should consult the syllabi for any given course to see how this policy applies to the course's number of weekly meetings and contact hours. Please refer to the "Absences" section of Academic Regulations in this catalog for more information, and to the Theater Arts Student Handbook.

#### Advisors

Students are assigned advisors when they enter the School of Theater Arts. Advisory lists are posted in the theater lounge during the first week of the academic year. The advisor conveys information from the faculty to the student and counsels the student in artistic and academic matters. The student, however, is wholly responsible for fulfilling his or her artistic and academic obligations, and for meeting the requirements for graduation.

#### Call Boards

All Theater students must check the call boards daily and will be responsible for all official notices posted there within 24 hours.

The call boards are used for the posting of all rehearsal and crew notices, as well as School and professional audition notices.

# **Crew Assignments**

All students are required to serve on production crews in their second through fifth semesters. Crew assignments and calls are scheduled and monitored by the Production Office, located in the main School of Theater office.

All crew members are expected to be prompt for crew calls. Lateness will not be tolerated. Attendance at all crew calls is mandatory. There are no unexcused absences permitted. A student who misses a crew call without prior permission from the Production Office will receive an 'F' for the semester.

#### **Extracurricular Activities**

Students in the School of Theater Arts may not participate in any theater projects outside the University prior to completion of six semesters in the School of Theater Arts. Even students who have achieved senior status must formally apply in writing to the University director for such permission in advance of auditioning or interviewing for such work. Students involved with such projects without the director's authorization will receive a grade of "F" in their major studio and be restricted from moving forward in their core classes (see "Academic Progress"). A second occurrence may result in dismissal from the School. Instructors are specifically directed not to allow the absences nor scheduling arrangements that may provide such opportunities.

## Physical Demands of the Program

The Theater Arts program is physically demanding. Good health and its maintenance are of paramount importance to an actor.

Occasional illness or injuries are, of course, justification for short-term absences. Specific chronic physical or emotional disorders that impair attendance or ability to function within the program over a longer period of time should be covered by a formal leave of absence.

In either case, the student should confer with his or her advisor as soon as a potential health problem arises.

## Professional Standards and Behavior

Students are expected to maintain high standards of professionalism in studio, classroom, rehearsal, and performance commitments. Professionalism in rehearsal and production is a factor in the grading for Acting studio. Failure to follow directions and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure including lowering of grade or course failure.

# **Academic Progress**

A professional training environment and an academic environment have goals that are at once mutual and distinct. Within a traditional university, a student receiving a grade of C may feel that he/she has done "adequate" work and is entitled to continue in his/her course of training. As a university, UArts recognizes this right. By the standards required of professional training, however, an "adequate" grade does not suggest a student's viability within the entertainment industry. Further, the world of play production is a meritocracy - i.e., being in a play is not a right; it is earned by a consistently demonstrated work ethic, command of material, and strength of skills. As such, the School of Theater Arts has developed the following standards by which the purposes of both the academic experience and the requirements of professional training and production will be served.

The following are considered core courses:

#### **Acting Major**

TH 103 A Acting Studio I

TH 103 B Acting Studio II TH 109 A Voice and Speech for Actors I

TH 109 B Voice and Speech for Actors II

TH 115 A Movement for Actors I

TH 223 Acting Studio III TH 224 Acting Studio IV

TH 209 A Speech for Actors III

TH 209 B Speech for Actors IV

TH 215 A Movement for Actors III

TH 215 B Movement for Actors IV TH 309 Speech for Actors V

TH 309 Speech for Actors V TH 310 Speech for Actors VI

TH 315 A Movement for Actors V

TH 315 B Movement for Actors VI

TH 323 Acting Studio: Technique III

TH 324 Acting Studio: Poetic Realism

TH 415 A Movement for Actors VII
TH 423 Acting Studio: Verse Drama I

TH 424 Acting Studio: Verse Drama II

Applied T	heater Arts
TH 103 A	Acting Studio I
TH 103 B	Acting Studio II
TH 103 L	Crew
TH 123	Scene and Lighting Technology
TH 123 L	Scene & Lighting Tech Lab
TH 124	Costume & Property
	Technology
TH 124 L	Costume & Property Tech Lab
TH 227	Fundamentals of
	Stage Management I
TH 228	Theater Management
TH 317	Fundamentals of Directing
HU 322	Scriptwriting
TH 327	Advanced Stage Management
TH 349	Production Practicum
TH 430	Stage to Video Production

Senior Project

Senior Project

ATA Seminar

# Musical Theater Major

TH 451

TH 452

TH 460

TTT 400 4	
TH 103 A	Acting Studio 1
TH 103 B	Acting Studio II

TH 141 A Voice for Musical Theater 1

TH 141 B Voice For Musical Theater II TH 142 A Voice Lesson - Musical Theater

TH 142 B Voice Lesson

TH 223 Acting Studio: Technique I TH 224 Acting Studio: Technique II

TH 241 Foundations of Singing/Acting TH 242 A Voice Lesson - Musical Theater

TH 242 B Voice Lesson

TH 318 A Musical Theater Repertory TH 318 B Musical Theater Repertory

TH 323 Acting Studio: Technique III TH 324 Acting Studio: Poetic Realism

TH 341 A Voice for Musical Theater V TH 341 B Voice for Musical Theater VI

TH 342 A Voice Lesson - Musical Theater

TH 342 B Voice Lesson

TH 423 Acting Studio: Verse Drama I Acting Studio: Verse Drama II TH 424

TH 441 A Voice for Musical Theater: Cabaret/Audition TH 441 B Voice for Musical Theater:

Cabaret/Audition

TH 442 A Voice Lesson - Musical Theater

TH 442 B Voice Lesson

# Theater Design and Technology

FP 101	Sketching and Drawing
FP 102	Sketching the Human Figure
FP 103	Color Basics
TH 103 L	Crew

FP 104

Materials, Tools and Form TH 123 Scene and Lighting Technology

TH 123 L Scene & Lighting Tech Lab

TH 124 Costume & Property Technology

TH 124 L Costume & Property Tech Lab TH 139 Theater Design I:

Introduction to Design Fundamentals of

TH 237 Technical Direction

TH 239 Theater Design II: Scene Design

TH 339 Theater Design III TH 349 Production Practicum

TH 429 Design Technology Seminar

TH 439 Theater Design IV: Costume Design

TH 451 Senior Project

To remain in good standing for casting consideration or production assignments in the School of Theater Arts, a student must receive a grade of B or better in the core courses listed above. In the view of the SOTA faculty, a student whose work fails to meet this level of achievement will be considered non-competitive by professional standards. The following grades may result in the actions indicated: Grades of B-, C+, or C in core courses:

· student placed on Casting Restriction or Production Restriction.

Grade of C- in core courses:

· student placed on Probation (refer to "Academic Censure" in this bulletin for more information), and

 student placed on Casting Restriction or Production Restriction.

Grades of D, D+ or F in core courses:

· student placed on Probation (refer to "Academic Censure" in this bulletin for more information):

 student placed on Casting Restriction or Production Restriction;

 student receives no course credit for an F grade, elective credit only for the grade of D or D+;

 student may not advance to the next semester of any core training class until the course has been repeated with a grade of C- or better; and

· both the original grade and repeated grade will remain on the transcript and will be applied to a student's cumulative GPA.

# Warnings

The School's obligation to its students is to keep them abreast of their progress by personal contact and review. A student will be warned if his/her performance in class is below par as defined by the instructor's expectations expressed in the class syllabus, rules, etc. Such warning will be issued as a part of ongoing studio critiques, in a formal

verbal fashion at the student's in-person evaluation (or jury), and in writing as a follow-up to that evaluation. A student may also receive such warning if he/she lacks seriousness of purpose, demonstrates attitudinal behavior that proves disruptive to the ensemble or educational process, is excessively tardy, is not prepared to work in class, or is not seriously committed to professional training.

## **Evaluations**

In the School of Theater Arts, progress from one semester to the next is based not only on successful completion of coursework, but also on the faculty's positive assessment of the student's potential for a career in the professional theater.

This assessment is recorded through a process of in-person and written evaluation. Students whose grade in core classes (see "Academic Progress") is less than C- may not be permitted to move on to the next level of training in that area. Because the curriculum is frequently integrated (i.e., what is being taught in speech or dance may directly parallel what is being taught in acting studio) the student may be prevented from moving forward in those disciplines as well.

In all degree programs, both the student and the Director's Office will be provided with copies of the written summation of the student's evaluation. A student who has not shown satisfactory improvement may be asked to leave the program.

In the BFA Acting program, in-depth evaluations will be conducted in semesters two through five. These in-person evaluations will be held with the student's acting, movement and speech teacher present and will focus specifically on the student's work and progress through the program. Ideally, these sessions should recap the ongoing input the student has received throughout the term in studio.

As a follow-up to these sessions, the student will receive a written evaluation reviewing the points covered in person and including a statement on the student's status in the program (i.e., reinvitation assured, contingent upon further improvement, or in jeopardy).

The BFA in Musical Theater employs a jury system by which students are evaluated, Musical Theater jury exams are held at the end of semesters one to seven to evaluate students' progress. Each student is required to prepare a minimum of five songs (three for first-year students) to be presented before a panel of Musical Theater faculty. It

is expected that these songs be fully developed musically and dramatically. After completion of the jury, the student receives a written evaluation from each member of the nanel.

Junior musical theater majors must be approved at midyear to proceed to advanced acting technique. Not being approved for such study, however, will not impede the student's progress toward graduation.

Initial evaluations in the BFA for Applied Theater Arts are conducted at the conclusion of the first year and throughout the second year. The student will convene with her/his advisor and head of program. During these first evaluations, the primary issues dealt with will be the student's satisfactory performance in production lab assignments and aptitude in the areas of stage management and dramaturgy. The first evaluation in a student's third year will focus on the student's progress and a statement submitted by the student discussing the areas of emphasis that have drawn his/her primary interest. Evaluators will consider how effectively the student has demonstrated skills in those areas. By the end of the third year, evaluations will focus on the student's declared area of emphasis.

# School of Theater Arts Faculty

# BFA Acting Program Acting Training

Irene Baird
Jennifer Childs
Johnnie Hobbs, Jr
David Howey
Ernest Losso
Drucie McDaniel
David Newer
Mike Pedretti
Peter Pryor
Rick Stoppleworth
Gene Terruso

#### **Movement Training**

Joan Twiss

Karen Cleighton Kali Colton Aaron Cromie Manfred Fischbeck Gail Grigg Nancy Kantra Dee King Rebecca Lisak Janice Orlandi

#### Voice/Speech Training

Neill Hartley Connie Koppe Edward Snyder D'Arcy Webb

# BFA Musical Theater Program

Dance Training
Karen Cleighton

Rex Henriques Scott Jovovitch Nancy Kantra

#### Performance Training

Charles Gilbert Patricia Raine Owen Robbins Rick Stoppleworth Neal Tracy

#### Voice Training

Eric Ebbenga Mary Ellen Grant-Kennedy Theresa Greenland Forrest McClendon Patricia Raine Neal Tracy

# BFA Applied Theater Arts Program\*

Jennifer Childs
Kali Colton
Charles Conwell
Mari Fielder
June Fortunato
Nan Gilbert
Johnnie Hobbs, Jr.
Aaron Posner
Ed Shockley
Denise Taylor
Gene Terruso
Jiri Zizka
\* The BFA program in App

\* The BFA program in Applied Theater Arts draws instructors from all areas of the School of Theater Arts.

#### **Design and Production Training**

Pete Jakubowski Edward Johnson Anna Michelle Oldham Troy Martin O'Shia

# BFA Theater Design and Technology Program

Krista Billings Cory Bova Nick Embree Pete Jakubowski Ed Johnson Jay Madara Troy Martin-O'Shia Anna Michelle Oldham

# Acting Bachelor of Fine Arts 123 credits

Freshmen Year Credits		
Fall		
ΓH 103 A	Acting Studio I	3.0
ΓH 109 A	Voice and Speech	
	for Actors 1	2.0
TH 105 A	Stage Combat 1	2.0
TH 115 A	Movement for Actors I	1.0
H 123	Scene and Lighting Tech	. 2.0
TH 113	Encounters with Theater	Arts 3.0
A CR 101	First Year Writing 1	3.0
all Total		16.0
Spring		
ГН 101	Neutral Mask	1.0
TH 103 B	Acting Studio II	3.0
TH 103 L	Crew	0
TH 109 B	Speech for Actors II	2.0
TH 124	Costumes and Prop Tech	1. 2.0
TH 213	Script Analysis	3.0
LA CR 102	First Year Writing II	3.0
Spring Total		14.0
reshman Ye	ear Total	30.0

Junior	Cre	dits
Fall		
TH 323	Acting Studio: Technique II	3.0
TH 103 L	Crew	0
TH 309	Voice and Speech	
	for Actors V	2.0
TH 315 A	Movement for Actors V	2.0
TH 330	Acting on Camera	1.0
HU XXX	Liberal Arts	3.0
	Electives	3.0
Fall Total		14.0
Spring		
TH 324	Acting Studio:	
	Poetic Realism	3.0
TH 310	Voice and Speech	
	for Actors VI	2.0
TH 317	Fundamentals of Directing	3.0
TH 315 B	Movement for Actors VI	2.0
HU XXX	Liberal Arts	3.0
	Electives	3.0
Spring Tota	1	16.0
Junior Year	Total	30.0

Sophomo	re	
Fall		
TH 223	Acting Studio: Technique I	4.0
TH 103 L	Crew	0
TH 209 A	Voice and Speech	
	for Actors III	2.0
TH 215 A	Movement for Actors III	2.0
TH 311 A	Theater History 1	3.0
HU 103 A	Intro. to Modernism I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		17.0
Spring		
TH 224	Acting Studio: Technique II	4.0
TH 103 L	Crew	0
TH 209 B	Voice and Speech	
	for Actors IV	2.0
TH 215 B	Movement for Actors IV	2.0
TH 311 B	Theater History II	3.0
HU 103 B	Intro. to Modernism II	3.0
HU XXX	Liberal Arts	3.0
Spring Total	1	17.0
Sophomore	Year Total	34.0

Senior Ye	ear	
Fall		
TH 326	Audition Techniques	2.0
TH 423	Acting Studio: Verse Dram	a 1 4.0
TH 415 A	Movement for Actors VII	2.0
TH 419	Business of Theater	1.0
HU XXX	Liberal Arts	6.0
Fall Total		15.0
Spring		
TH XXX	Studio Electives	8.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
Spring Tota	al	14.0
Senior Year	r Total	29.0

			_
Liberal Arts Distribu	tion		
Note all Liberal Arts	courses ar	e 3.0 credits.	
LA CR 101/102	3 cr.	3 cr.	
HU 103 A/B	3 cr.	3 cr.	
TH 213		3 cr.	
TH 311 A/B	3 cr.	3 cr.	
Literature	3 cr.		
Humanities	3 cr.		
Social Science	3 cr.	3 cr.	
Science/Math	3 cr.		
Lib. Arts Electives	3 cr.	3 cr.	

# Applied Theater Arts Bachelor of Fine Arts 122 credits

Freshmen	Year C	redits
Fall		
TH 103 A	Acting Studio I	3.0
TH 123	Scene and Lighting Tech.	2.0
TH 123 L	Scene and Lighting	
	Tech. Lab.	1.0
ГН 113	Encounters with Theater A	arts 3.0
'H 105 A	Stage Combat I	2.0
A CR 101	First Year Writing 1	3.0
all Total		14.0
Spring		
TH 103 B	Acting Studio II	3.0
ΓH 124	Costumes and Prop Tech.	2.0
TH 124 L	Costumes and Prop	
	Tech. Lab.	1.0
ГН 213	Script Analysis	3.0
TH 101	Neutral Mask	1.0
A CR 102	First Year Writing 11	3.0
	Electives	3.0
pring Total		16.0
reshman Ye	ear Total	30.0
ophomo	re	
all		
H 227	Fundamentals of	
	Stage Management I	3.0
	Crew	0
H 103 L	CICH	
	Theater History I	3.0
H 311 A		-
TH 311 A IU 322 IU 103 A	Theater History I Scriptwriting Intro. to Modernism I	3.0 3.0 3.0
H 311 A IU 322 IU 103 A	Theater History I Scriptwriting	3.0
CH 103 L CH 311 A HU 322 HU 103 A HU XXX	Theater History I Scriptwriting Intro. to Modernism I	3.0 3.0 3.0
TH 311 A IU 322 IU 103 A IU XXX Fall Total	Theater History I Scriptwriting Intro. to Modernism I	3.0 3.0 3.0 3.0
TH 311 A IU 322 IU 103 A IU XXX Vall Total	Theater History I Scriptwriting Intro. to Modernism I	3.0 3.0 3.0 3.0
H 311 A IU 322 IU 103 A IU XXX all Total Spring TH 103 L	Theater History I Scriptwriting Intro. to Modernism I Liberal Arts	3.0 3.0 3.0 3.0 15.0
H 311 A HU 322 HU 103 A HU XXX Fall Total Spring TH 103 L TH 228	Theater History I Scriptwriting Intro. to Modernism I Liberal Arts	3.0 3.0 3.0 3.0 15.0
H 311 A HU 322 HU 103 A HU XXX Fall Total Spring H 103 L TH 228 TH 412	Theater History I Scriptwriting Intro. to Modernism I Liberal Arts  Crew Theater Management	3.0 3.0 3.0 3.0 15.0 0 3.0
TH 311 A IU 322 IU 103 A IU XXX	Theater History I Scriptwriting Intro. to Modernism I Liberal Arts  Crew Theater Management Special Studies	3.0 3.0 3.0 3.0 15.0 0 3.0 3.0
H 311 A IU 322 IU 103 A IU XXX all Total pring H 103 L H 228 H 412 H 349 H 311 B	Theater History I Scriptwriting Intro. to Modernism I Liberal Arts  Crew Theater Management Special Studies Production Practicum	3.0 3.0 3.0 3.0 15.0 0 3.0 3.0 1.0
H 311 A IU 322 IU 103 A IU XXX all Total pring H 103 L H 228 H 412 H 349	Theater History I Scriptwriting Intro. to Modernism I Liberal Arts  Crew Theater Management Special Studies Production Practicum Theater History II	3.0 3.0 3.0 3.0 15.0 0 3.0 3.0 1.0 3.0
H 311 A IU 322 IU 103 A IU XXX all Total pring H 103 L H 228 H 412 H 349 H 311 B IU 103 B	Theater History I Scriptwriting Intro. to Modernism I Liberal Arts  Crew Theater Management Special Studies Production Practicum Theater History II Intro. to Modernism II Liberal Arts	3.0 3.0 3.0 3.0 15.0 0 3.0 3.0 1.0 3.0 3.0

Junior	Cre	dits
Fall		
TH 349	Production Practicum	1.0
TH 317	Fundamentals of Directing	3.0
TH 327	Advanced Stage	
	Management	3.0
	Electives	3.0
HU XXX	Liberal Arts	6.0
Fall Total		16.0
Spring		
TH 349	Production Practicum	1.0
CM 290	Video Production Workshop	3.0
TH 417	Directing Studio	3.0
	Electives	3.0
HU XXX	Liberal Arts	3.0
HU XXX	Arts Criticism (or equivalent	3.0
Spring Total	l	16.0
Junior Year	Total	32.0
Senior Ye	ar	
Fall		
TH 451	Senior Project	3.0
TH 419	Business of Theater	1.0
TH 499	Internship	6.0
HU XXX	Dramatic Literature Elective	3.0
HU XXX	Liberal Arts	3.0
Fall Total		16.0
Spring		
TH 460	ATA Seminar	3.0
TH 452	Senior Project	3.0
TH 326	Audition Techniques	2.0
	Studio Electives	2.0
HU XXX	Liberal Arts	3.0
Spring Total		13.0
Senior Year	Total	29.0

	15.0
	29.0
011	
	20 1:4-
ourses a	re 5.0 creaus.
3 cr.	3 cr.
3 cr.	3 cr.
	3 cr.
3 cr.	3 cr.
3 cr.	
3 cr.	
3 cr.	3 cr.
3 cr.	
3 cr.	3 cr.
	3 cr. 3 cr. 3 cr. 3 cr. 3 cr. 3 cr.

*Dramatic	Literature (select one of the following):
HU 213	World Drama
HU 311	Greek Drama
HU 312 A	Musical Theater History 1
HU 312 B	Musical Theater History II
HU 314	Literature and Film
HU 315 A	Modern Drama
HU 315 B	Contemporary Drama
HU 316	American Playwrights
HU 322	Scriptwriting
HU 392	American Musical Theater
HU 394	Play, Performance & Literature
HU 411	Shakespeare
HU 413	Literature and Film: From Text to Screen
HU 423	Literature in Opera of 20th Century
HU 428	Portraits of the Artist
HU 495	Dante in the Modern World
HU 495	Dante in the Modern World
	Dante in the Modern World ory/Criticism (select one of the following):
**Arts The	ory/Criticism (select one of the following):
**Arts The HU 212 HU 270	ory/Criticism (select one of the following): Introduction to Mythology
**Arts The HU 212 HU 270	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces 1
**Arts The HU 212 HU 270 HU 320 A	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces I
**Arts The HU 212 HU 270 HU 320 A HU 320 B	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces I Western Literary Masterpieces II
**Arts The HU 212 HU 270 HU 320 A HU 320 B HU 323	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces 1 Western Literary Masterpieces 11 Arts Criticism
**Arts The HU 212 HU 270 HU 320 A HU 320 B HU 323 HU 326	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces I Western Literary Masterpieces II Arts Criticism Contemporary Arts in America
**Arts The HU 212 HU 270 HU 320 A HU 320 B HU 323 HU 326 HU 349	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces I Western Literary Masterpieces II Arts Criticism Contemporary Arts in America American Film Genres
**Arts The HU 212 HU 270 HU 320 A HU 320 B HU 323 HU 326 HU 349 HU 377	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces I Western Literary Masterpieces II Arts Criticism Contemporary Arts in America American Film Genres Critical Theory and the Arts
**Arts The HU 212 HU 270 HU 320 A HU 320 B HU 323 HU 326 HU 349 HU 377 HU 394	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces I Western Literary Masterpieces II Arts Criticism Contemporary Arts in America American Film Genres Critical Theory and the Arts Play, Performance, and Literature
**Arts The HU 212 HU 270 HU 320 A HU 320 B HU 323 HU 326 HU 349 HU 377 HU 394 HU 428	ory/Criticism (select one of the following): Introduction to Mythology Introduction to Aesthetics Western Literary Masterpieces I Western Literary Masterpieces II Arts Criticism Contemporary Arts in America American Film Genres Critical Theory and the Arts Play, Performance, and Literature Portraits of the Artist

Dante in the Modern World

HU 495

# Musical Theater Bachelor of Fine Arts 126 credits

Freshmen	Year Cr	edits
Fall		
TH 103 A	Acting Studio I	3.0
TH 141 A	Voice for Musical Theater I	1.0
TH 141 L	Voice for Musical Thtr. Lab	0
TH 122 A	Music Skills for	
	Musical Theater I	2.0
TH 122 L	Music Skills Lab	0.0
TH 142 A	Voice Lesson for Musical Th	ntr. 1.0
TH 151	Beginner Ballet	0.5
TH 153	Beginner Jazz	0.5
TH 123	Scene and Lighting Tech.	2.0
LA CR 101	First Year Writing 1	3.0
TH 113	Encounters with Theater Ar	ts 3.0
Fall Total		16.0
Spring		
TH 103 B	Acting Studio II	3.0
TH 103 L	Crew	0
TH 141 B	Voice for Musical Theater I	I 1.0
TH 141 L	Voice for Musical Thtr. Lab	0
TH 122 B	Music Skills II for	
	Musical Theater 1	2.0
TH 122 L	Music Skills Lab	0.0
TH 142 B	Voice Lesson for Musical Th	tr. 1.0
TH 152	Beginner Ballet	0.5
TH 154	Beginner Jazz	0.5
TH 124	Costumes and Prop Tech.	2.0
LA CR 102	First Year Writing II	3.0
TH 213	Script Analysis	3.0
Spring Total		16.0
Freshman Ye	ar Total	32.0

Fall		
TH 223	Acting Studio: Technique 1	4.0
TH 103 L	Crew	0
TH 242 A	Voice Lesson for Musical Tht	r. 1.0
TH 209 A	Voice and Speech	
	for Actors III	2.0
TH X51	Ballet	0.5
TH X53	Jazz	0.5
TH X55	Тар	0.5
TH 222 A	Music Skills III	2.0
HU 103 A	Intro. to Modernism I	3.0
Fall Total		13.5
Spring		
TH 224	Acting Studio: Technique $\Pi$	4.0
TH 103 L	Crew	0
TH 242 B	Voice Lesson for Musical Tht	r. 1.0
TH 209 B	Voice and Speech	
	for Actors IV	2.0
TH X52	Ballet	0.5
TH X54	Jazz	0.5
TH X56	Tap	0.5
TH 222 B	Music Skills for	
	Musical Thtr. IV	2.0
TH 241	Found. of Singing Acting	2.0
HU 103 B	Intro. to Modernism II	3.0
Spring Total		15.5
Sophomore Y	Year Total	29.0

Junior	Cred	dits
Fall	Cici	_,,,
TH 323	Acting Studio: Technique III	3.0
TH 103 L	Crew	0
TH 315 A	Movement for Actors V	2.0
TH 318 A	Musical Theater Repertory	2.0
TH 341 A	Voice for Musical Theater V	1.0
TH 342 A	Voice Lesson for Musical Thtr	: 1.0
TH X51	Ballet	0.5
TH X53	Jazz	0.5
TH 357	Partnering	0.5
TH 312 A	Musical Theater History I	3.0
HU XXX	Liberal Arts	3.0
Fall Total	-	16.5
Spring		
TH 318 B	Musical Theater Repertory	2.0
TH 341 B	Voice for Musical Theater IV	1.0
TH 342 B	Voice Lesson for Musical Thtr	1.0
TH X51	Ballet	0.5
TH X53	Jazz	0.5
TH 358	Partnering	0.5
TH XXX	Jr. Studio (by advisement)	3.0
TH 312 B	Musical Theater History II	3.0
HU XXX	Liberal Arts	6.0
Spring Total	-	17.5
Junior Year Total		34.0
Senior Yea	nr	
Fall		
TH 441 A	Voice for Musical Theater:	
	Cabaret Audition	1.0
TH 442 A	Voice Lesson for Musical Thtr	1.0
TH XXX	Movement Elective	1.0
HU XXX	Liberal Arts	6.0
	Electives	6.0
Fall Total		15.0
Spring		
TH 441 B	Voice for Musical Theater:	
	Cabaret Audition	1.0
TH 442 B	Voice Lesson for Musical Thtr	1.0

Liberal Arts Distribu	tion	
Note all Liberal Arts	courses ar	e 3.0 credits
LA CR 101/102	3 cr.	3 cr.
HU 103 A/B	3 cr.	3 cr.
TH 213		3 cr.
TH 311 A/B	3 cr.	3 cr.
Literature	3 cr.	
Humanities	3 cr.	
Social Science	3 cr.	3 cr.
Science/Math	3 cr.	
Lib. Arts Electives	3 cr.	3 cr.

TH 442 A	Voice Lesson for Musical Thtr. 1.0		
TH XXX	Movement Elective	1.0	
HU XXX	Liberal Arts	6.0	
	Electives	6.0	
Fall Total		15.0	
Spring			
TH 441 B	Voice for Musical Theat	er:	
	Cabaret Audition	1.0	
TH 442 B	Voice Lesson for Musical	Thtr. 1.0	
TH XXX	Movement Elective	1.0	
TH 419	Business of Theater	1.0	
HU XXX	Liberal Arts	6.0	
	Electives	3.0	
Spring Total		13.0	
Senior Year	Total	28.0	

# Theater Design and Technology Bachelor of Fine Arts 123 credits

Freshmen Year Credits Fall FP 101 Drawing and Sketching 1.5 FP 102 Sketching the Human Figure 1.5 FP 130 3-D Design 3.0 TH 123 Scene and Lighting Tech 2.0 TH 123 L Scene and Lighting Tech Lab 1.0 TH 113 Encounters with Theater Arts 3.0 TH 100 A Acting for Non-Majors LA CR 101 First Year Writing I 3.0 HU 103A Introduction to Modernism I 3.0 Fall Total 16.0 Spring FP 103 Color Basics 1.5 FP 104 Materials, Tools and Forms 1.5 TH 124 Costume and Prop Tech TH 124 L Costume and Prop Tech Lab 1.0 LA CR 102 First-Year Writing II 3.0 HU 130B Introduction to Modernism II 3.0 TH 213 Script Analysis 3.0 15.0 Spring Total Freshman Year Total 31.0 Sophomore Year Fall TH 139 Theater Design I 3.0 HU 140 A Survey of Art History I 3.0 TH 103 L Crew 0.0 HU XXX Arts Criticism Elective 3.0 HU XXX Liberal Arts 3.0 Fall Total 15.0 Spring TH 239 Theater Design II 3.0 HU 140 B Survey of Art History II 3.0 TH 227 Fundamentals of Stage Management 3.0 TH 103 L Crew 0.0 Electives 6.0 Spring Total 15.0 Sophomore Year Total 30.0

Junior Year	Cre	edits
Fall		
TH 339	Theater Design III	3.0
TH 349	Production Practicum	1.0
PF 218	Creative Sound	3.0
TH 317	Fundamentals of Directing	3.0
TH 311 A	Theater History I	3.0
HU XXX	Liberal Arts	3.0
Fall Total		16.0
Spring		
ГН 439	Theater Design	3.0
ГН 439	Production Practicum	1.0
ГН 329	Design Technology Seminar	3.0
TH 237	Fundamentals of	
	Tech Direction	3.0
TH 311 B	Theater History II	3.0
HU XXX	Liberal Arts	3.0
pring Total		16.0
unior Year T	otal	32.0
enior Year		
all		-
TH 451	Senior Project	3.0
ГН 449	Internship	6.0
łU XXX	Liberal Arts	6.0
all Total		15.0
Spring		
TH 452	Senior Project	3.0
TH 419	Business of Theater	1.0
ГН 429	Design Technology Seminar	3.0
H XXX	Theater Electives	
	(by advisement)	5.0
	Electives	3.0
Spring Total		15.0
	otal	30.0



Undergraduate and Graduate Course Catalog 2004 • 2005

UARTS



# **Art Education**

#### **AE 200** Presentation Skills

1 credits, 2 hours

This course addresses effective speech and presentation skills for the teacher, artist, and administrator communicating with groups, classes, or clients.

Open to all students.

#### **AE 201** Introduction to Visual Arts Education

2 credits, 3 hours

A theoretical and practical introduction to the entire field of art education. A survey of various aspects of teaching in a variety of situations and environments, through field observations and classroom lecture-discussions, including public and private schools K-12, as well as specialized and alternative settings in museum education, early childhood education, special education (for students with disabilities and gifted children), and adult education.

Open to all students.

## AE 499 Internship

1.5-6 credits

Open to concentration students only. May be taken three times for credit.

## AF 507 Educational Media A: Teaching & Learning

3 credits, 3 hours

This lecture/lab course provides students with the knowledge, skills, and strategies to successfully integrate educational media into the teaching and learning of K-12 art. Areas of study will include theoretical and conceptual basis for educational technology, instructional practices and strategies, approaches to integrating technology into the curriculum, training and development of technology skills, such as computer graphics, web page design, and electronic presentations; and issues and problems related to technology use in education. Field trips to local K-12 technology arts programs.

Open to non-majors with permission of Department/

#### AE 509 Educational Media B: Planning & Management

3 credits, 3 hours

The design, planning, and management of educational media in the K-12 classroom and school. Topics include developing a technology plan; software and hardware acquisition and assessment; care, maintenance, and security of classroom and lab computer technologies; networking concepts, design, and protocols; Internet basics and issues; and managing technological and human resources. Guest speakers support the study of these topics. Independent visitations to either K-12 educational settings, technology fairs, conferences, or businesses. Open to Majors only.

#### AE 530 Interactive Media

3 credits, 3 hours

This course acquaints students with existing technology and media available for instruction to art and museum educators. Students learn to design and create interactive multimedia projects using a variety of multimedia authoring tools.

Open to all students.

#### AE 531 Multicultural Learning-Arts

3 credits, 3 hours

The artistic expressions of Africa, Asia, and the Americas, the Near and Middle East and related societies will be examined for their aesthetic and contextual meanings. Cross-cultural contributions to world art history will be recognized through the study of characteristic styles and techniques, dynastic periods of art and artists, as well as the relationship of art to varied systems of belief.

Open to non-majors with permission of Departmentl Instructor.

#### AE 532

# Design for Interdisciplinary Learning

3 credits, 3 hours

An introduction and curricular model for integrated learning in which design and the visual arts, music, theater, and dance are the central means of integrating all disciplines to provide a more holistic approach to learning. An approach to arts-centered learning through a design-based problem-solving model is emphasized to address issues in all subjects and at all levels of education. Open to all students.

#### **AE 533**

#### Art and Inclusionary Education

3 credits, 3 hours

This course is designed to provide the full scope of methodologies, techniques and innovative strategies needed to teach special education students effectively. Using the arts as a means for adapting to diverse learning methods, the K-12 classroom will be regarded as a dynamic setting for inclusionary learning. The impact of special needs art education will be further realized through direct school and community engagement: programs and national as well as local organizations will be made available to assist in developing field placements. Arranged field placement opportunities will include a broad range of community resources. Open to all students.

## **AE 547** Program Design & Methods: Elementary

3 credits, 3 hours

3 hours field work (8 weeks) Through review of current literature, lectures, discussion, field observation, and miniteaching, students explore various educational philosophies and develop and implement effective classroom curricula-based on prevailing theories of learning and child

development. Open to non-majors with permission of Departmentl

Prerequisite: AE 201

## **AE 548** Program Design & Methods: Secondary

3 credits, 3 hours

3 hours field work (8 weeks)

Continuation of AE 547, with emphasis on the middle and secondary school.

Open to non-majors with permission of Departmentl

Prerequisite: AE 547

#### AE 549 Program Design & Methods: Aesthetics/ Art Criticism

3 credits, 3 hours

This course is designed to develop skills, techniques, and strategies for integrating developmentally appropriate aesthetics and art criticism activities in the K-12 classroom. Using prevailing theories of learning, teaching, and child development, students will design puzzle cases, activities, and curricula that promote the philosophical investigation and interpretation of art and aesthetic objects. Open to all students.

#### AE EEA

# Creative and Cognitive Development

3 credits, 3 hours

This course is designed to develop skills in recognizing the developmental stages of children, adolescents, and adults according to the theories of Jean Piaget, Lawrence Kohlberg, Viktor Lowenfeld, and Erick Erickson. In addition, the course will explore the learning theories of Jerome Bruner, B.F. Skinner, Howard Gardner, Madeline Hunter, and Bernice McCarthy toward understanding individual differences in creative and cognitive development and learning styles. Open to all students.

#### AE 552 The Art of Teaching

3 credits, 3 hours

Teacher preparation and knowledge of instructional techniques will be addressed, including development of presentation and speaking skills, professional image, teachers' rights and responsibilities and aspects of group process. The course will explore cultural and family factors that influence learning expectations conveyed by teachers and peer behavior, and techniques of instruction and creativity. A retrospective analysis of each student's individual education experience and perceptions of teaching will be explored through interactive simulation of classroom situations and teaching styles.

Prerequisite: AE 547

#### AE 559 Saturday Practicum

3 credits, 3 hours

3 hours field work (10 weeks)

Students are involved in various aspects of the Saturday Lab School. They observe classroom instruction, plan and teach lessons, and exhibit student work under the supervision of cooperating master teachers and through the instruction of a professor in the seminar portion of the course.

Prerequisite: AE 547

#### AE 599 Professional Writing Intensive

2 credits, 2 hours

This course is required for students entering all art education programs (pre-certification, MAT, MA, MA+EM) who have not passed the Art Education Department writing proficiency exam. It addresses the use of effective and cogent written communication for the teacher, artist, and administrator to classes, groups, or clients. Students who take and successfully pass the Praxis I Reading and Writing test are exempt from this course.

Open to pre-certification, MAT, MA, MA+EM students only.

#### AE 602 History of Ideas in Art and Museum Education

3 credits, 3 hours

Seminar on major issues and trends in the history of art and museum education, with an emphasis on child-centered and content-centered theories and the theoretical antecedents of Discipline Based Art Education, the Visual Culture movement, and standards-based education.

Open to Majors only.

#### AE 606 Research

# Research in Education: Methods and Trends

3 credits, 3 hours

A graduate education seminar on principal approaches to research for art and museum education. The course examines types of research, applications and recent studies for their methodologies and findings, grant writing, and assessment techniques.

Open to graduate students only.

#### AE 610 Graduate Studio Seminar

3 credits, 3 hours

A one-semester interdisciplinary seminar exclusively for art educators. Topics of broad concern to studio artists will be addressed in response to students' work, assigned readings, and occasional public lectures or other art events in the University and the community. Corequisite: Concurrent enrollment in studio course. Open to Majors only.

#### AE 632 Applications of Interdisciplinary Learning

3 credits, 3 hours

Practical application of the knowledge gained in Design for Interdisciplinary Learning through a variety of curriculum frameworks. Students use a variety of models and thematic approaches to develop integrated arts curriculum that relates the arts to other disciplines. In keeping with interdisciplinarity in a postmodern aesthetic, students use a variety of interactive media. Class sessions include lectures, media presentations, discussions, interactive group activities, guest presenters, and workshops in the university and the community.

Prerequisite: AE 532

# AE 649 Graduate Project/Thesis

3-6 credits

Culminating independent project supervised by a faculty advisor. The graduate project or thesis may take either of two distinct forms: a) an academic thesis presenting original research in a significant historical, theoretical, or pedagogical question relating to visual arts education, or b) a studio or curriculum project intended for use as a pedagogical tool. Students must be approved by the Chair of Art Education to enroll for the Thesis Project. May be taken for 6 credits in one semester, or for 3 credits per semester for two semesters. Open to Majors only.

Perequisites: AE 602, AE 606, AE 610; May be taken twice for credit.

# AE 659

# Student Teaching Practicum

4.5-9 credits, 2 hours plus full-time field placement
An intensive experience built around a four-teen-week student teaching practicum, in which the student devotes seven weeks to teaching at the elementary school level and seven weeks at the middle or secondary school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty. Educational issues and concerns are addressed in the seminar portion of the course. If students elect to take the two field placements over two semesters, the Practicum must be taken both semesters.

Open to non-majors with permission of Department/ Instructor.

Prerequisites: AE 533, AE 548, AE 559 May be taken twice for credit.

# **Art Therapy**

#### AT 300 Introduction to Art Therapy

3 credits, 3 hours

Introduces art therapy students to key concepts and dimensions of the art therapy profession. Course content addresses the different orientations and approaches that comprise this discipline, as well as the diverse populations that are served. Art Therapists who work within a wide range of settings are invited to present to the class to balance the theoretical with the practical.

Open to non-majors with permission of Department/ Instructor.

Prerequisites: HU 181A, HU 181B

# AT 301 Social and Group Process

3 credits, 3 hours

Introduces students to a basic understanding of social groups, group behaviors, group therapy and group art therapy. The class helps students to better identify their own role as well as that of others within a group setting. Experiential art tasks are used to underscore course material and exemplify group dynamics.

\*\*Prerequisite: AT 300\*\*

#### AT 304 Theories and Techniques of Art Therapy With Children and Adolescents

3 credits, 3 hours Introduces students to the use of art therapy with children and adolescents, including the different arenas where art therapists work with children, as well as the various approaches that are utilized. Normal child development, as evidenced in artwork, will serve as the foundation for understanding key concepts. Indicators of emotional, cognitive, and behavioral difficulties, as seen in art productions,

Prerequisites: HU 384, AT 300

are also presented.

## AT 305 Theories and Techniques of Art Therapy With Adults

3 credits, 3 hours

The practice of art therapy with adults, as demonstrated through the use of case material from a variety of clinical populations. Overviews of diagnostic indicators, as seen in artwork, are presented. Issues of both longand short-term treatment are addressed, as well as a rich variety of interventions at the art therapist's disposal.

Open to concentration students only. Prerequisite: AT 304

#### AT 401 Senior Practicum

3 credits, 3 hours

A field placement provides an opportunity for the student to apply classroom knowledge to work within a specific clinical setting. A research paper, based on the experience, enables students to integrate theory with observation and practice. This practicum includes on-site individual supervision by an art therapist, as well as a small group supervision on campus with the Art Therapy faculty. Open to concentration students only. Prereausites: AT 305. HU 483

# Communication

#### CM 101

Communication, Culture, Process

6 credits, 7.5 hours

An exploration of communication as a social and cultural process, integrating theory and analysis with practical production projects. Communication studies, linguistics, anthropology, sociology, and applied across cultural settings. Student work includes reading, writing reaction papers, and projects combining observations and analysis of communication processes with digital video production. Basic instruction in the use of digital video camera and audio equipment and logging, importing, editing, and presenting digital material. Projects employ video to document observations of nonverbal communication, interviews and speech events, and performances. Studio time will be linked to course projects.

Open to Majors only.

## CM 120 Sound Communication

3 credits, 4.5 hours

This introduction to the field of sound communication enables students to conceptualize the importance of sound in cultural life and prepares them in practical approaches to field recording and working with various types of sound. A survey of approaches to sound as a social communication through readings and a broad range of audio examples, including documentary, journalistic, theatrical, and experimental approaches. Training in digital and audio field and post-production equipment and complete practical field exercises and an intensive sound project.

Open to all students.

# CM 201 Media Forms and Contexts I

# Media Forms & Contexts II

4.5 credits, 7 hours each

A two-semester exploration of media forms through the perspective of genre, structure, and representation, combining analysis and media production. Students are exposed to mainstream and alternative media in weekly screenings, focusing on issues of form (i.e., time, space, point of view) and social context (i.e., cross-cultural representation, stereotyping, the portrayal of gender and sexuality, the representation of violence) in order to observe how media forms create cultural meanings. Students develop an analytical framework and practical language for talking about media and an understanding of how production practices and audience expectations combine to affect the structure of media forms. An approach to the topics in media representation through creative work in documentary, journalism, and advertising using digital video, audio, still images, and the web. Prerequisite: CM 290

# CM 211 Writing for Media

3 credits, 4 hours

A studio writing class developing skills in effective, clear, and persuasive writing in the areas of media and communication. Students work from a variety of source materials and write research papers, project proposals, project treatments, and a newspaper feature. Emphasis is on writing structure and style, editing and revising, suitability to specific audiences, and delivering material on time and at prescribed lengths.

Prerequisite: LACR 102

# CM 250 History of Communication

3 credits, 3 hours

Examines how major developments in communication have influenced social and cultural history and how major historical and social changes have had an impact on communication and society. Draws connections between historically specific and contemporary modes of communication in a variety of times and cultures, and the present.

Open to all students. Social Science

#### CM 251

# **Communication Theories and Culture**

3 credits, 3 hours

An intellectual history of influential 20th century theories of communication, with a focus on the relationships between media and culture. This course reviews critical intellectual developments in the field against the backdrop of public events, social movements, and the changing daily lives of people in diverse places. How communication systems shape the course of public and private lives and how changes in communication reshaped the way we theorize about the world and the field. Students read primary material in its original form, view media examples, write short position papers reflecting communication theory and culture, and complete a term paper. Open to all students. Social Science

#### CM 260

#### **Media Industries**

3 credits, 3 hours

This course investigates the range of organizations and economic forces involved in media production. Diverse production models, from mainstream and corporate, to public sector, to alternative, and comparisons with media industries in other cultural settings. The course focuses on business and policy issues and considers examples of media practice from broadcast and cable news, advertising, Hollywood and independent cinema, public media, and new media industries. The course includes a final research project.

Open to all students.

Social Science

# DOCIMI DETERME

# Advertising: Creative Concepts I

3 credits, 6 hours

Whether an advertisement appears in print, on television or radio, or on the Internet, it is built around an idea. Students learn to recognize and create strong advertising ideas that are relevant to the product and the audience. Emphasis on print advertising, Students learn how to allow their creativity to be guided by strategy. Students are exposed to outstanding creative work and readings in their texts and from studying professional work. They will then apply these principles as they create advertising of their own.

Open to all students.

# CM 290 Video Production Workshop

3 credits, 6 hours

Acquaints students with the fundamentals of visual storytelling by providing handson experience translating the written word into images and sounds. Areas of study will include framing images, lighting, using off-screen space and sound, editing, and post-production sound. Students will integrate their own writing to produce some of these projects. Open to all students.

# CM 293

# History of Documentary

3 credits, 4.5 hours

Introduces the historical and aesthetic sweep of approaches to documentary film and video. Through extensive screenings and readings, this survey opens the range of choices and creative possibilities for documentary while understanding aesthetic conventions, technological limitations, and social history. In addition to attending screenings and discussion, students write two short papers and one longer term paper.

Open to all students.

Humanities

# CM 295 Narrative Video Production Workshop

3 credits, 6 hours

An opportunity to develop an understanding of and experience in producing narrative-based video projects. Students begin by reading essays and articles, screening scenes from films and television shows, and reviewing technical language and concepts. They learn to translate script ideas into production proposals, making clear how story ideas, characters, action, and point of view will be rendered in sound and image. Working both on their own projects and as team members they plan production specifics and shoot/record and edit short narrative pieces in their medium and style of choice. Students present stages of production work, from planning to script to rushes to stages of edited material.

Prerequisite: CM 101, or CM 290

# CM 340 E-Publishing Thesis Project

3 credits, 3 hours

This studio class allows students to complete a project and publish it online. Students examine the sub-field of e-publishing that their project fits within, researching relevant models and examples, write a business plan for their project, consider intellectual property questions raised by their project, complete and present their thesis project, and write a reflective paper about their project. Prerequisite: Completion of all other e-publishing minor requirements.

Open to E-Publishing minors.

Open to non-minors with permission of Department/Instructor.

# CM 350 Gender Images in Media

3 credits, 3 hours

Explores representation of gender and sexuality in the media over the past century and how images of male and female both follow and create social change. Liberal Arts Flective

Prerequisites: HU 103B and LACR 102

# CM 360 Communication Production Workshop

3 credits, 3 hours

This production course offers students an opportunity to work on a publication project in a specific communication medium or genre otherwise unavailable. Students will work collaboratively on projects in this medium, and present their work to an audience of peers and/or professionals. Topics include: web radio/streaming audio sites, producing television commercials, producing advanced audio projects, or developing online publications. *Open to all students.* 

# CM 371 Advertising: Strategy Development

3 credits, 4.5 hours

The business side of creative advertising. Examines the functions of the various departments within an advertising agency, focusing on strategic development, and introduces the three key steps in that development-market segmentation, brand positioning, and research. Students learn a variety of qualitative and quantitative research methods and analytical methods and apply what they have learned by developing and presenting an advertising strategy for an actual product.

\*\*Open to all students.\*\*

#### CM 372

# Advertising: Creative Concepts II

3 credits, 6 hours

Having learned how to create strong individual concepts, students create broader and deeper concepts that can form the basis for a number of ads and learn how to execute an idea in more than one medium. The course begins by examining award-winning print campaigns in order to recognize suitable ideas for multi-ad campaigns; to identify elements and themes and their grounding in research, and to understand the consumer. The course then examines how interactive media are being used to build customer relationships and brand identities, and explores the strategic functions of these new media. Students develop storyboards for a product or service that reinforces that product's existing brand personality.

Prerequisite: CM 271

# CM 373

# Introduction to Public Relations

3 credits, 4.5 hours

The fundamentals of public relations, viewed as a marketing communications tool, with special attention to its role in the non-profit sphere. Reviews the functions of a wide range of marketing communications tools and explores how PR can be used in conjunction with them to achieve an organization's objectives, helping students to come to understand the role of public relations in the overall marketing communications plan. Students learn how to coordinate messages in order to allow the company to speak with one voice and reinforce one overall corporate identity, with special attention to social marketing and the public. A series of projects culminates in students developing a public relations proposal for a non-profit organization.

Prerequisite: LACR 102

# CM 381 Digital Journalism I

3 credits, 6 hours

The primary skills and practices involved in constructing news for the online environment. Begins with an exploration of the evolution of journalism from print to online and digital forms. By looking critically at a range of journalistic examples, and reading about the changing work of reporting, students grapple with the differences between traditional and new media forms of journalism and begin to learn the practice of reporting online. They work through a set of exercises researching story ideas, pitching them to the class, conducting interviews, and writing, designing and posting short pieces for the web, introducing them to the possibilities and constraints of working in this medium. Prerequisite: LACR 102

# CM 382 Digital Journalism II

3 credits, 6 hours

A more intensive course in digital journalism, building on CM 381: Digital Journalism I, in which students explore the present state and future possibilities for journalism in the online environment. Students work in teams and on their own to complete a more complex set of online journalism projects, researching story ideas, pitching them to the class, conducting interviews, and writing and designing story sites for the web.

Prerequisite: CM 381

# CM 383

# News and Culture in the Digital Age

3 credits, 3 hours

Surveys the impact of social issues on journalism and the social impact of journalism on society in the digital age. Through readings about journalism and society, and case studies, both past and current, of how the news industry operates, students learn about how race, gender, ethics, technology and the changing nature of the news business affect the work of journalists. These issues take on increased importance with the shift to digital technologies for production and distribution. Open to all students.

#### CM 391

# Documentary Media Production I

3 credits, 6 hours

The conceptual, aesthetic, and pragmatic dimensions of producing video documentaries. Students are exposed to examples of a variety of documentary approaches through screenings and readings, which illustrate the range of choices and creative possibilities of communicating information and emotion through this form. They are also introduced to advanced digital video technologies as they work through a series of structured exercises, and later work in teams to develop documentary projects. Project work includes pre-production research, interviews, original shooting in small-crews, editing, and presenting finished work.

Prerequisite: CM 290

# CM 392

# Documentary Media Production II

3 credits, 6 hours

Develops a deeper understanding of the pragmatic, conceptual, and aesthetic dimensions of producing documentary video and audio. Contemporary issues and approaches in documentary media-making through screenings and readings. Students achieve increased mastery of advanced digital video technologies and work through a series of project stages for a medium-length documentary. Students are responsible for completing their own projects and presenting them to their colleagues, and collaborating on other students' projects. Prerequisite: CM 391

#### CM 435 Current Issues in Communication

3 credits, 3 hours

Explores the changing landscape of ethical and policy issues in communication from a critical and intellectual perspective, with a focus on emerging issues driven by the shift to digital media (image ethics and manipulation, intellectual property, changing nature of distribution, etc.). Building on previous coursework and studio experiences, students read material from current literature and write reflective and research-based papers on selected issues. Guest speakers in the various industries and independent sectors provide a real-world perspective on how these issues affect professional practice.

Prerequisite: LACR 102

# CM 461 Communication - Senior Studio I CM 462

#### Communication - Senior Studio II

4.5 credits, 7 hours each

In this intensive, project-based, two-semester sequence, students work on the development of their own presentation-quality work in their concentration (documentary, advertising, or digital journalism). They research and develop their project proposals in the fall semester, collaborating with individuals and institutions in the region, and begin production work, resulting in a short piece in video, audio, print and digital form. (They continue this project work in the spring semester). This work is supplemented by readings about historical, critical and practical issues and screenings of contemporary work. Students write reflective pieces about their production experience in light of these historical and contemporary issues, and complete the year-long course with a portfolio/reel of their own creative work and a resume of their work experience.

Open to majors only.

Prerequisites: CM 372, CM 382, or CM 392

# Communication Internship

1.5 credits, 90 hours/semester

Professional internship with a media organization or producer. Students gain approval for internships from an advisor, meet periodically for supervisory discussions, and complete a short, reflective essay at the end of the internship.

Open to majors only.

May be taken twice for credit.

# Crafts

# **CR 111** Freshman Ceramics

1.5 credits, 3 hours

Through lecture and demonstrations, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns and mixing clay and glazes. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention. Freshmen are encouraged to participate in the departmental guest lecture series and field trips.

Open to all students.

#### CR 121

# Freshman Fibers and Mixed Media

1.5 credits, 3 hours

Provides foundation students with a hands-on studio experience grounded in fabric processes and materials as a means of personal expression. The student receives an introduction to stamp printing and direct painting on fabric, collage, three-dimensional off-loom structures, as well as tapestry weaving on frame loom. Guidance is offered in the form of demonstrations, slide presentations, field trips, informal discussion, and intensive group critiques.

Open to all students.

#### CR 131 Freshman Glass

1.5 credits, 3 hours

Explores glass as an expressive and creative medium. Students work with flat glass in stained-glass techniques.

Open to all students.

# CR 141 Freshman Jewelry and Metalsmithing

1.5 credits, 3 hours

An introduction to metalwork through several beginning jewelry projects. Students will learn basic fabrication techniques through simple hollow construction; movement is approached through aspects of linkage and chain making; forming and fabrication will be covered as well

Open to all students.

#### CR 161

# Freshman Furniture and Wood

1.5 credits, 3 hours

The introduction of wood as a material, basic joinery theory, and the ability to manipulate safely with both hand and power tools. Lecture on and demonstration of the properties of wood, the proper use of the band saw and shaping tools, including rasps, chisels, small hand planes, and gouges. Open to all students.

# CR 200A/B Projects I

3 credits, 6 hours each

Students make art dealing with crafts issues and concepts. Individual project consultations are supplemented by lectures, visiting artists, and group critiques. As this course is contentbased, students will use any/all crafts studios during in-class work time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors may also work in their accustomed media.

CR 200A Prerequisite: FP 130 CR 200B Prerequisite: CR 200A Corequisite: Enrollment in a Crafts media-specific studio course.

# CR 203 3D Computer Modeling

1.5 credits, 3 hours

An introduction to the use of 3D modeling software for visualization, design, production, and presentation of Craft objects. Through tutorial exercises and individual projects students will become fluent in the use of this important tool. One piece of software (such as formoZ, Rhino, etc.) that is both CADaccurate and affordable by individual artists will be covered. As students gain proficiency they will apply the techniques to problems addressed in their major studio classes. Students taking the course for a second time will explore the capabilities of the software in more depth and will focus on intelligent sequencing of operations and using the tools in context.

Prerequisite: EM 201 or enrollment as a Crafts

May be taken twice for credit.

# CR 211A/B Introduction to Throwing

3 credits, 6 hours each

Beginning studio work using the throwing process and related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention. CR 211A Prerequisite: FP 130

CR 211B Prerequisite: CR 211A

# CR 212A/B Introduction to Handbuilding

3 credits, 6 hours

Beginning studio work with clay using the handbuilding processes of slab, coil pinch, and pressing form molds, plus related glazing and firing techniques. Problems given emphasize developing each student's potential for personal expression and artistic invention. CR 212A Prerequisite: FP 130 CR 212B Prerequisite: CR 212A

#### CR 221A

# Introduction to Fibers Mixed Media

3 credits, 6 hours

An introduction to both traditional and experimental uses of materials and structural processes in the fabric media. Assignments focus on the exploration of two- and threedimensional forms in preparation for versatile approaches to the fibers media. A range of offloom mixed media techniques is covered. Prerequisite: FP 130 May be taken twice for credit.

#### CR 221B

# Introduction to Color and the Loom

3 credits, 6 hours

Students explore the potential of two- and three-dimensional forms in preparation for versitial approaches to the fibers media. Loom, woven structures, tapestry, and woven color are covered.

Prerequisite: FP 130

May be taken twice for credit.

# **CR 222 Introduction to Constructed Surfaces**

3 credits, 6 hours

Through a series of developmental assignments, students are provided with a solid technical and conceptual base in the fabric media, Non-loom constructions, color, and multifiber dye techniques are covered. Prerequisite: FP 130

May be taken twice for credit.

# CR 227

# Experimental Costume Design

1.5 credits, 3 hours

An introductory mixed media Fibers studio where students transform the body into a fantastical art form through hat, mask, an unconventional garment construction. Students are introduced to a wide range of soft materials including fabrics, plastics, net, gauze, rugger yarns, paper, etc., and to simple printing/dying fabric embellishment processes.

Prerequisite: FP 130 May be taken twice for credit.

# CR 231A/B Introduction to Glass Blowing

3 credits, 6 hours

Through demonstrations, assignments, and tutoring by the instructor, students are guided towards mastery in off-hand blowing. Blowing of well-balanced functional and non-functional forms is emphasized. Demonstrations and tutoring guide students in exploring the use of color in glass, two-and three-dimensional surface treatment, the relationship between volume and skin of forms, blowing into molds, and working in a variety of scales. The aesthetics of contemporary and historical glass are investigated as they relate to the students' work. Prerequisite: FP 130

# CR 232 Stained Glass

3 credits, 6 hours

Students work with transparent and opaque glass sheet to produce both two- and threedimensional artwork. Techniques include glass cutting and grinding, use of caming and copper foil, soldering, enameling, sandblasting and carving, and kiln-firing. Typical projects include stained glass windows or panels, containers, and shallow bowls.

Prerequisite: FP 130 May be taken twice for credit.

# CR 241A/B Introduction to Jewelry

3 credits, 6 hours each

An exploration of notions of jewelry and body adornment as a means of personal expression. Projects range from precious jewelry making to adornment that extends into performance. Basic goldsmithing skills are taught as essential, while three-dimensional sketching and experimentation in mixed media are encouraged. Successful integration of design, material, and process is the goal. Projects provide students with broad exposure to the many possibilities inherent in jewelry and ornament as related to the human form.

Prerequisite: FP 130

# CR 242

# Introduction to Metalsmithing

3 credits, 6 hours

Metal is an extremely versatile material; though hard and durable it is quite malleable and easily worked. This course covers direct working of metal. Sheet, wire, bar, and rod are given form by hammering, seaming, and bending, etc. The majority of work is done in bronze, brass and copper, though steel, stainless steel, aluminum, and precious metals may be used as well. Emphasis is on basic hand and machine processes conveyed through organized, comprehensive, and technical information. Contemporary issues addressed include the object as sculpture, process as a source material, the importance of surface and detail, and functional objects made by artists. Prerequisite: FP 130

May be taken twice for credit.

# CR 243 Jewelry Rendering and Design

3 credits, 6 hours

Students will explore two-dimensional pencil and gouache techniques effective in creating the illusion of finished pieces of jewelry. Emphasis on the skill development necessary to communicate and evaluate ideas prior to making. Presentation and development of a portfolio are an integral part of the course. *Prerequisite: FP 130* 

May be taken twice for credit.

# CR 245 Art for the Body

3 credits, 6 hours
This introductory mixed-media course focuses

on the body as the site-specific locus for a variety of art forms. Looking at a range of cultural and historical examples, students gain an appreciation for the personal and social influences that underlie our conception of the human body and how we construct for it. Studio work in an array of media, with specific emphasis on the use of metal, paper, fabric, and leather. Technical information includes flat pattern making, piecing and sewing; forming and fabrication; mixed media construction; systems of attachment, linkage, and closure. Emphasis on the students' ability to generate unique solutions to the physical challenges imposed by the human body on the content of attire.

Prerequisite: FP 130
May be taken twice for credit.

# CR 249 Enameling

3 credits, 6 hours

Enameling is the art of firing colored glass onto metal. The transparent, opaque, and opalescent enamel colors are layered to produce richness, detail, depth, and brilliance in this durable and painterly medium. Traditional techniques such as cloisonne, grisaille, Limoges, basse taille, plique-à-jour, and champlève, as well as contemporary and experimental processes are explored. Once they have gained a facility with the medium, students produce jewelry or small jewel-like paintings.

Prerequisite: FP 130

May be taken twice for credit.

# CR 251 Introduction to Molding & Casting

3 credits, 6 hours

A course in modelmaking, moldmaking, and casting techniques, using plaster and synthetic compounds. Emphasis is given to developing proficiency in slip casting for use in the artist's studio and in industry for serial production. Prerequisite: FP 130

# May be taken twice for credit. CR 253 Ceramic Technology

1.5 credits, 3 hours

A lecture and laboratory course designed to initiate investigation of basic clay and glaze materials. The primary intent is for the student to gain an intuitive understanding of ceramic materials, their practical and aesthetic properties, and to develop a series of personal glazes ranging from bright gloss to matte. The nature of clays and the relationship among clay bodies, slips, sigallatas and glazes is explored. Prerequisite: FP 130

May be taken four times for credit.

## CR 255 Large Scale Handbuilding

1.5 credits, 3 hours

The fundamentals of large scale handbuilding in clay in two specific areas: a) building a three-dimensional form, using proper clay bodies, building interior support systems, building and drying methods for large work, and moving, loading and firing techniques; b) covering large areas with smaller parts and exploring fitting and interlocking systems of wall relief or free-standing form. Problems are given with an emphasis on developing potential for personal expression and artistic invention.

Prerequisite: FP 130 May be taken twice for credit.

# CR 256 Ceramics

1.5 credits, 3 hours

Through lecture and demonstration, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns. Mixing clay, slips, and glazes will also be covered. Graduate students may register for this course under CR 656.

Prerequisite: FP 130
May be taken twice for credit.

# CR 261A/B Introduction to Woodworking

3 credits, 6 hours each

Introduction to basic woodworking skills and processes, including sharpening and setting up hand tools and machinery, theory of solid wood joinery, and construction. In addition to building technical skills, emphasis is on contemporary and historical furniture design issues.

Prerequisite: FP 130

# CR 277 Fabric Resist & Embellishment

3 credits, 6 hours

Extends students' basic color and drawing vocabulary into the realm of ancient techniques and tools of Indonesia, Japan, and Africa. Fabric dyeing and resist methods, including drawing and stamping with waxes, stitching and binding with threads, and more. Students acquire a broader sense of 'mark-making,' an understanding of the special color properties of dyes, and an ability to use non-Western traditional craft methods to create contemporary art fabric.

Prerequisite: FP 121 May be taken twice for credit.

# CR 278 Fabric Printing

1.5 credits, 3 hours

Focuses on the fundamental principles of translating drawings and photographs into designs and images for screen-printed fabric, using a fine art approach. Exploration of myriad possibilities in creating fabric using silkscreen and fabric pigments.

Prerequisite: FP 121

May be taken twice for credit.

# CR 280 Introduction to Metal Casting

3 credits, 6 hours

Wax working for jewelry and sculpture, rubber molding processes, and lost wax/centrifugal casting of bronze and (optional) sterling silver and karat golds. Extensive technical information for students who are design-oriented. Assignments allow projects in all formats (design, one-of-a-kind jewelry, fine art, etc.) and students are encouraged to use techniques innovatively and expressively. Students taking the course a second time choose one aspect of the course (wax carving, wax modeling, wax impressions, vulcanized rubber molding, etc.) and produce a small body of work investigating the aspect in depth. Procedures of jobbing out work to professional contract casters; more experienced students send some of their work out to be molded or cast. Prerequisite: FP 130

May be taken twice for credit.

# CR 281 Introduction to Electroforming

3 credits, 6 hours

Electroforming is electroplating metal onto a non-metallic surface or object. Metal may be built up on non-porous materials such as wax, plastic, glass, stone, and lacquered found and natural objects. Wax may be removed from electroformed objects to leave a strong, lightweight, hollow, self-supporting metal shell. Students will work in electroformed copper; assignments are structured to allow students to work in accustomed formats and/or combine electroforming with other materials or processes.

Prerequisite: FP 130

May be taken twice for credit.

#### CR 282 Metal Furniture

3 credits, 6 hours

Questions our cultural assumptions about furniture. Are common furniture forms dictated by functional requirements or arbitrary choices that have become traditional? Metal (steel, aluminum, bronze) is used for its strength and versatility; other materials are combined with metal according to student ideas and interests. Techniques include bending/forming of rod, tube and plate, oxyacetylene welding, brazing, mechanical fasteners/tap and die, riveting, and light blacksmithing. Typical student projects include small tables, lamps, chairs, outdoor/public furnishings, and experimental forms. Prerequisite: FP 130

May be taken twice for credit.

# CR 283 Small Scale Steelworking

3 credits, 6 hours

This course covers light blacksmithing, thinsheet welding, and other techniques suitable for working steel at tabletop size. Aluminum and other metals may also be used where appropriate. The focus is on the possibilities of metal for the contemporary craftsperson. Contemporary issues include the functional object, the decorative impulse, process as a source of inspiration, and the importance of surface detail.

Prerequisite: FP 130
May be taken twice for credit.

#### CR 286 Wood Carving

1.5 credits, 3 hours

An introductory course focused on the development of skills and a survey of historical and contemporary precedents. The class will cover tools: selection, use, and sharpening; lamination and joinery utilized for carving; finishing techniques; materials, choice of woods; letter carving, design and content. Students will provide their own carving tools.

Prerequisite: FP 130 May be taken twice for credit.

# CR 287 Low-Tech Furniture

3 credits, 3 hours

Using materials gathered from nature, students make chairs, tables and other functional objects with a minimum of technical and mechanical procedures. Inspired by the design inherent in natural materials, branches and twigs, found objects, and imaginative thinking, the class conceives and executes a series of projects, mostly with simple hand tools. The woodworking techniques demonstrated are simple and straightforward; even the most 10-thumbed, tool-inept, and machine-wary students are welcome in this class.

Prerequisite: FP 130
May be taken twice for credit.

# CR 300A/B Projects II

3 credits, 6 hours each

Art-making dealing with crafts issues and concepts. A continuation of Projects I, work done in this class becomes increasingly student-determined as the dialogue becomes more subjective. As this course is content-based, students will use any/all crafts studios during in-class work time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

CR 300A Prerequisite: CR 200 B CR 300B Prerequisite: CR 300 A Corequisite: Enrollment in CR 322AIB, CR 329, CR 331, CR 332, CR 370AIB, CR 371AIB, CR 380AIB, CR 381AIB, CR 385AIB, or CR 386

# CR 322A/B Advanced Fibers Mixed Media

3 credits, 6 hours each

Through a series of developmental assignments with a conceptual emphasis, and by using acquired knowledge from previous semesters, students are encouraged to explore forms that reveal the inherent physical qualities and potential image-making possibilities of fabric. Loom-woven and mixed-media fabric techniques are used as appropriate, depending on the student's interest in the development of a diverse range of two-dimensional constructions, sculptural forms, costume, etc.

Prerequisites: CR 221B or CR 222 (822) May be taken twice for credit.

# CR 329

# Advanced Textile Design

1.5 credits, 3 hours

This course uses the computer in the study of woven textile design. An introduction to fabric structures from simple plain and rib weaves, through twills, satins, waffle weaves, doublecloth, composite structures, and color effects. Students learn the language of cloth through the incremental development of structures, first making notation of those structures by hand on point paper, and then using various computer software programs to develop a wide range of fabric structures. At least one structure will be realized through weaving on a 32 harness hand-weaving computer loom. Prerequisite: CR 221B May be taken twice for credit.

# CR 331 Advanced Glass Blowing

3 credits, 6 hours

Glass is considered as an expressive medium, and development toward a personal style is encouraged. Students work with hot glass in advanced offhand work, blowing into molds, casting, and enameling, as well as advanced stained glass work incorporating blown and cast pieces on two- and three- dimensional stained glass problems.

Prerequisite: CR 231B May be taken four times for credit.

# CR 370A/B Advanced Throwing

3 credits, 6 hours each

Concentration on resolving conceptual and formal issues as they relate to individual exploration on the wheel. Problems encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, serial production, the table, and site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness with clay on the wheel. Senior craft majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III. Prerequisite: CR 211B

May be taken three times for credit.

CR 371A/B **Advanced Ceramics** 

3 credits, 6 hours each

Concentration on resolving conceptual and formal issues as they relate to individual exploration. Problems encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, production, and site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III. Prerequisites: Take two courses from: CR 211A, CR 211B, CR 212A, CR 212B

May be taken twice for credit.

# CR 380A/B Advanced Jewelry/Metals

3 credits, 6 hours each

Built upon a basic grounding in jewelry concepts and techniques. Lectures, technical demonstrations, and conceptual projects vary from year to year so that students retaking the course will not find it redundant. The goals of the course are to increase awareness and understanding of jewelry as a component of our culture, aid the student in the development of a personal aesthetic, and develop thinking and problem-solving abilities. More experienced students are encouraged to focus on one specialized area of the jewelry field. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisite: CR 241B or CR 242 May be taken twice for credit.

# CR 381A/B Advanced Metals

3 credits, 6 hours each

Built upon basic grounding in metalsmithing skills. Technical demonstrations and conceptual projects vary from year to year so that students retaking the course will not find it redundant. The goals of the course are to increase awareness of metal's possibilities, increase metalworking skill, aid in the development of a personal aesthetic, and develop thinking and problem-solving abilities. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisite: CR 241B or CR 242 May be taken twice for credit.

# CR 386 Advanced Wood

3 credits, 6 hours

Covers tools, joinery, methods, and materials. Content progresses with increasing complexity, involving machining, hand tools, finishing, and surface treatments. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisite: CR 261A or CR 261B May be taken four times for credit.

# CR 400A/B Projects III

3 credits, 6 hours each

Student will select a topic and produce a body of work for the crafts senior thesis exhibition. Part of this course is Senior Seminar, a forum for the discussion of ideas and issues through student participation, guest lecturers, and professional offerings. The modern craft aesthetic will be examined in terms of late 19th and 20th century ideas and issues. Emphasis on the interdependency of all the arts with an eye to the unique contribution of crafts ideology and practice. Topical discussions will encourage students to find contemporary relevancy and validity in an analysis of historical precedents. Other topics include: making an artist's presentation, resume preparation, writing an artist's statement, recordkeeping and taxes, grant writing, and career opportunities. Particular attention to the style and survival techniques of contemporaries working in craft media.

Prerequisite: CR 300B Corequisite: Enrollment in CR 322A/B, CR 329, CR 331, CR 332, CR 370A/B, CR 371A/B, CR 380A/B, CR 381A/B, CR 385A/B, or CR 386A/B

# IN 449 Fine Arts/Crafts Internship

3 credits, 90 hours/semester Opportunities to apprentice to practicing artists, gain gallery experience, and work with nonprofit organizations which lead to practical experience and knowledge about the field. Open to majors only.

# MFA in Ceramics

# CR 610 Major Studio I/Ceramics

6 credits, 10 hours

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work. Open to CAD graduate students only. May be taken twice for credit.

# CR 611 Major Studio II/Ceramics

6 credits, 10 hours

Further exploration of options, with increased awareness of theoretical issues and personal vision. Greater focus on the student's work, with a view to completing the repertoire of skills and expression in the medium needed to undertake a thesis project.

Open to CAD graduate students only. May be taken twice for credit.

#### CR 656 Ceramics

1.5 credits, 3 hours

Through lecture and demonstration, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns. Mixing clay, slips, and glazes will also be covered. Meets with CR 256. Graduate students are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met, and the quality of the work expected of them. Open to CAD graduate students only. May be taken twice for credit.

# CR 710 Major Studio III/Ceramics

6 credits, 10 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition following the thesis exhibition semester. Open to CAD graduate students only.

May be taken twice for credit.

# Dance

# **DA 100 Rhythm for Dancers**

1 credit, 1 hours

Provides an understanding and experience of rhythm that enables students to hear, feel, count, and notate rhythmic structures and enhance sensibility and creativity. Open to Dance Majors only.

# DA 101A/B Ballet I

2 credits, 6 hours each

Fundamentals of ballet technique including barre and center floor work. The course serves to introduce and develop basic ballet technique and vocabulary. Body placement and alignment is stressed through an understanding and application of these basics. Continuous advancement and development is provided from beginning to advanced levels throughout this four-semester sequence (Ballet I-IV).

Open to Dance Majors only.

# DA 103A/B Modern Dance I, II

2 credits, 4.5 hours each Basic technique of modern dance for the development of skills, intellectual understanding, kinetic perception, and maximum versatility. Includes barre work, center floor, isolation, falls and recovery, contractions and release. Part of two-year sequence (Modern Dance I-IV). Required of all Dance majors. Open to Dance Majors only.

# **DA 107** Eurhythmics

1 credit, 1.5 hours

A beginning course in dance theory and composition that explores the development of rhythm perception through movement improvisation. Students receive weekly movement assignments directed toward specific rhythm and dance problems.

Open to Dance Majors only.

# DA 109 Improvisation I

1 credit, 1.5 hours

This course comprises breathing and centering warm-ups, isolation exercises, and technical improvisation on movement qualities, including swinging, gliding, falling, rising, slow motion. Students learn to develop choreographic ideas through group improvisational structures. A continuation of the creative work of DA 107.

Open to Dance Majors only.

# **DA 111** Spanish Dance

1 credit, 1.5 hours

This beginning level course will provide an introduction to the elements of Spanish dance. Students will learn how to use castanets, plus the arm and footwork, turns, and rhythmic hand-clapping characteristics of flamenco. Through classroom exercises and videotapes, students will explore several types of Spanish folk dance, classical dance, and contemporary choreographic styles, learn a number of short dances, including at least one verse of the popular "Sevillanas." Open to all students.

# DA 113A/B Jazz Dance I, II

1 credit, 3 hours each

A presentation of styles designed to broaden knowledge and technique of concert and theater jazz dance. Classes employ floor stretches and center barre warm-up procedures. Movement patterns emphasize simultaneous coordination of multiple rbythm patterns in different parts of the body. Combinations advance from simple to complex throughout this four-semester sequence (Jazz Dance I-IV). Open to Dance Majors only.

# **DA 116A/B** Fundamentals of Dance I, II

1 credit, 1.5 hours each

Basic aesthetic considerations of the dance art form. The first semester examines the nature and forms of dance, dance in relation to other arts, and its language and literature. The second semester allows dance students the opportunity to work with their peers in the Freshman Project.

Open to Dance Majors only.

# **DA 117** Survey of Music

3 credits, 3 hours A survey of the history of music from ancient to modern including jazz.

Open to all students. Humanities/Discipline History

#### DA 119 Yoga

l credit, 1.5 hours

The study of a system of exercises to achieve physical and spiritual well-being.

Open to oll students.

Repeatable three times for credit.

# DA 120 Mat Class

1 credit, 1.5 hours

The Pilates Mat is a part of the Pilates method of exercise. Pilates Mat helps build strength while maintaining flexibility. The Pilates exercise has been used for over 70 years by dancers, musicians, and athletes to help them enhance their performance.

Open to all students.

Repeatable three times for credit.

# DA 123A/B Tap Dance I, II

1 credit, 1.5 hours each

Basic vocabulary of tap, and development of rhythmically accurate footwork and accompanying body movements.

Open to Freshman Dance Majors only.

#### DA 124 African Dance

1 credit, 1.5 hours

The study of the contribution of black dance to the development of American dance through the mastery of the technique.

Open to all students.

Repeatable three times for credit.

# DA 130 Dance Therapy

1 credit, 1.5 hours

An examination of the use of dance movements as therapeutic tools in working with the physically and mentally handicapped. Open to majors only, sophomore status or higher.

# DA 190 Language of Music

1 credit, 1.5 hours

The study of rhythm, melody, and harmony, tempo, dynamics, and musical forms.

Open to Freshman Dance Majors only.

# DA 201A/B Ballet III, IV

2 credits, 4.5 hours each Continuation of DA 101A & B. Prerequisites: DA 101A/B

#### DA 203A/B Modern Dance III. IV

2 credits, 4.5 hours each Continuation of DA 103A & B. Open to Dance majors only. Prerequisites DA 103A/B

# DA 205A/B Notation I, II

2 credits, 3 hours each

An introduction to the Laban system of recording dance movement. The course deals with the study of basic notation symbols for reading and writing movements involving steps, arm and leg gestures, turns, and rhythmic and spatial patterns. Notation II comprises intermediate study in reading and writing dance phrases including torso, parts of the limbs, and head. Open to majors only.

# DA 211A/B Dance History I. II

3 credits, 3 hours each

The study of the interaction between dance and the society in which it develops, emphasizing the changing role and nature of dance. Course deals with dance from the Renaissance through Diaghilev's Ballet Russe. Dance History II surveys dance from pre-World War II to the present.

Open to all students. Humanities/Discipline History

# DA 213A/B Jazz Dance III, IV

1 credit, 3 hours each Continuation of DA 113A & B. Open to majors only.

#### DA 216 Music for Dancers

1 credit, 1.5 hours

An exploration of various kinds of musical materials and literature, from Gregorian chant to New Music, relating the selection of music to the creation of dance composition. Improvisation utilizing different sounds and instruments.

Open to majors only.

# DA 217 Dance Composition I

1 credit, 1.5 hours

The course integrates the improvisational skills acquired earlier in Eurythmics, Improvisation, and Music for Dancers. Designed to provide the beginning choreographer with the tools needed to structure a dance composition in solo and duet forms.

Prerequisite: DA 216

# DA 301A/B Ballet V, VI

1-4 credits, 1.5-7.5 hours each Continuation of DA 201A & B. *Prerequisites: DA 201A/B* 

# DA 303A/B Modern Dance V. VI

1-4 credits, 1.5-7.5 hours each Continuation of DA 203A & B. Prerequisites DA 203A/B

# DA 305A/B Modern Repertory I, II

1 credit, 3 hours each

A study of the contemporary and/or classical repertory by resident or guest choreographers or notators, as well as the viewing, discussion, and analysis of great works on video and film. Open to Modern Dance Majors only.

# DA 306A/B lazz Repertory I. II

1 credit, 3 hours each

A study of concert and theater jazz dance repertory by resident or guest choreographers or notators, as well as viewing, discussion, and analysis of great works in video and film. Open to Jazz Dance Majors only.

# DA 307A/B Ballet Repertory I, II

1 credit, 3 hours each

The study and performance of dances of the Renaissance and Baroque periods, followed by major classical and modern ballets. Open to Ballet Dance Majors only.

# DA 308A/B Dance Pedagogy I, II

2 credits, 3 hours each

An introduction to current philosophies and practices of teaching dance, and a historical survey of the role of dance in education. The second semester deals with identification and exploration of basic concepts of teaching dance, and application of these principles to the concrete development of lesson plans. *Open to majors only.* 

# DA 309A/B Partnering I, II

1 credit, 1.5 hours each

The basic technique of adagio (pas de deux). Students perform major classical works. Open to Ballet Dance Majors only.

# DA 311A/B Jazz Dance V, VI

1-4 credits 1.5-7.5 hours each Continued development of technique and various styles as introduced in DA 113A & B. The course progresses from basic to complex rhythm and isolation exercises and movement combinations stressing subtlety of dynamics, as well as preparation of repertory. Prerequisites: DA 213A/B

# **DA 313 Elements of Performing**

2 credits, 3 hours

Analyzes the qualities of dance technique that serve the ultimate goal of performance as an artist. Students work with the elements of the art of dance performance and discover how inner focus, motivation, dynamics, muscle intensity, rhythmic timing, breathing and movement texture are the essentials. Open to majors only.

# DA 317A/B Dance Composition II, III

2 credits, 3 hours each Continuation of DA 217, Problem solving and analysis of materials through individual projects. Special emphasis on group choreography. Prerequisite: DA 217

# **DA 319 Theater Functions**

1 credits, 1.5 hours

A basic production course dealing with concepts of lighting and set design for dance. Students are required to gain practical experience by working in the theater on dance concerts during the year. Open to majors only.

#### DA 320 Intermediate Pilates Mat

1 credits, 1.5 hours A continuation of DA 120 Pilates Mat Class. The Pilates Method is a series of exercises intended as a complete approach to developing body awareness and easing physicality. It is an exercise-based system that aims to develop the body's center in order to create a stable core for all types of movement. Intermediate Pilates Mat continues to build strength and flexibility through the practice and study of the practical and conceptual work of founder Joseph Pilates, Exercises are taught in greater depth with a more advanced exploration of the Pilates conditioning system.

Prerequisite: DA 120

# DA 321A/B Pointe I, II

1 credit, 1.5 hours each Basic technique of dancing ballet on pointe. Women's dance variations from the classical repertoire.

Open to majors only.

# DA 322A/B

# Improvisation II, III

1 credit, 1.5 hours each Individual improvisations are performed on themes with objects in restricted or altered spaces and times. Various structures are used for group improvisation. Free improvisation with live music is stressed. Required of students majoring in Modern Dance. Open to Modern Dance Majors only.

Prerequisite: DA 109

# DA 323A/B Tap III, IV

1 credit, 1.5 hours each

The study and practice of the tap style of dance from simple rhythmic footwork to more complex multirhythms and repertory. Required of students majoring in Jazz/Theater Dance.

Prerequisites: DA 123A/B

# DA 324

# Character Dance

Open to majors only.

1 credit, 1.5 hours Deals with the study of the relationship between ethnic styles and classical ballet, and the proper technique for performing national dances stylized for the classical ballet repertory. Required of students majoring in Ballet. May be taken as an elective by other Dance majors with permission of the instructor.

# DA 325A/B Ballet for Non-Majors V

1 credit, 1.5 hours each Continuation of DA 201 A & B. For students majoring in Modern or Jazz/Theater Dance. Prerequisites: DA 201A/B

# DA 326A/B Modern Dance for Non-Majors V, VI

I credit, 1.5 hours each Continuation of DA 203A & B. For students majoring in Ballet or Jazz/Theater Dance. Prerequisites: DA 203A/B

# DA 327A/B Men's Class I, II

1 credit, 1.5 hours each The technical movements of dance frequently performed by the male dancer. Open to majors only,

# DA 331 Concepts of Fitness & Health

2 credits, 3 hours A survey of the health/fitness industry, which covers the following areas: personal training, aerobics and dance, wellness, and fitness management. The course prepares students to assume positions in this growing and thriving field. Open to majors only.

# DA 345A/B Voice I. II

1 credit, 1.5 hours each Vocal training for the non-Voice major. Designed to develop the vocal instrument to meet both the musical and non-musical vocal requirements of the theater. Open to majors only.

# DA 401A/B Ballet VII, VIII

1-4 credits, 1.5-7.5 hours each Continuation of DA 301A & B. Prerequisites: DA 301A/B

# DA 403A/B Modern Dance VII, VIII

1-4 credits, 1.5-7.5 hours each Continuation of DA 303A & B. Prerequisites: DA 303A/B

# DA 408A/B Dance Symposium I, II

3 credits, 3 hours each Designed specifically for dance education majors who will be completing their student teaching requirement in the following semester. The course includes curriculum and instruction materials, professional preparation, and evaluation criteria. Discussion centers around the application of dance principles to the learning situation. The role of dance teacher is examined. Prerequisites DA 308A/B

# DA 409A/B Partnering

1 credit, 1.5 hours each Open to majors only.

# **DA 410** Student Teaching

7 credits, 14 hours

Students teach under supervised direction for one semester in a public or private school. If placement for student teaching is not within a school system, arrangements are made for the student to do this supervised teaching through local dance studios. Student teaching must be taken concurrently with DA 408A or B. Open to Dance Education Majors only.

# **DA 411A/B** lazz Dance VII, VIII

1-4 credits, 1.5-7.5 hours each Continuation of DA 311A & B. Prerequisites: DA 311A/B

# **DA 417** Dance Composition IV

2 credits, 3 hours

Continuation of DA 317. Senior elective course to assist students in preparation of their senior concerts.

Prerequisite: DA 317

# DA 419A/B Dance Production I, II

2 credits, 3 hours each

Designed to assist senior students in meeting their graduation performance requirement. Each student participates in the rehearsal, performance, and technical aspects of the senior graduation concerts. Students are expected to take major responsibilities for the production of these programs.

Open to Senior Dance majors only. Prerequisites: DA 301B, DA 303B, or DA 311B

# DA 421A/B Pointe III, IV

1 credit, 1.5 hours each Continuation of 341A/B. Open to majors only.

# DA 422 Styles of Jazz

1 credit, 1.5 hours

An exploration of Jazz styles of historic and contemporary Jazz dance artists from Hip/Hop to Fosse.

Open to majors only.

# **DA 424** Contact Improvisation

1 credit, 1.5 hours

Students learn to develop choreographic ideas through partnered improvisational structures. Exploration of interactive movement qualities include, gravity, leverage, and momentum.

Prerequisite: DA 109

# DA 425A/B Ballet for Non-Majors VII, VIII

1 credit, 1.5 hours each Continuation of DA 325A & B. For students majoring in Modern or Jazz/Theater Dance. Prerequisites: DA 325A/B

# DA 426A/B Modern Dance for Non-Majors VII, VIII

1 credit, 1.5 hours each

Continuation of DA 326A & B. For students majoring in Ballet or Jazz/Theater Dance. Prerequisites: DA 326A/B

# DA 430

# Survey of the Business of Dance

2 credits, 2 hours

Emphasizes the development of tools and skills necessary for realizing individual professional goals, vehicles and processes for change in the various fields of dance within our society. This course develops an awareness of managing life and work as a professional in dance. Topics include basic business principles as well as career self-management and an overview of career opportunities. Guest speakers will include faculty and staff from within the University as well as experts from the field.

Prerequisites: DA 201B, DA 203B, or DA 213B

# DA 445A/B Voice III, IV

1 credit. 1.5 hours each Continuation of DA 345A & B. Prerequisites: DA 345A/B

# DA 499 Dance Internship

3-12 credits, 90-360 hours/semester Internships are a valuable part of a student's academic experience. By reinforcing and expanding classroom theory and practice, internships enable students to test career choices and gain a greater understanding of the workplace through this initial entry into the professional world. The internship assists students in testing and expanding their professional skills and knowledge, enabling them to make informed career decisions.

Open to majors only. Repeatable for credit.

# **DA 771** Ballet Ensemble

1 credit, 3 hours Open to majors only. Repeatable for credit.

#### DA 772 Dance Ensemble

1 credit, 3 hours Open to majors only. Repeatable for credit.

# **DA 773** Modern Ensemble

1-3 credits Open to majors only. Repeatable for credit.

# **DA 774** lazz Ensemble

1 credit, 3 hours Open to majors only. Repeatable for credit.

# **DA 775** Senior Ensemble

1-3 credits Open to majors only. Repeatable for credit.

# **DA 776** Tap Ensemble

1 credit, 3 hours Open to majors only. Repeatable for credit.

# **DA 777** Student Composition Ensemble

1 credit, 3 hours Open to majors only. Repeatable for credit.

# Dances Courses for Dance and Non-Dance Majors

# DA 101X Beginning Ballet

I credit, 1.5 hours A fundamental ballet technique course for non-dance majors. Open to all students.

# DA 103X Beginning Modern Dance

I credit, 1.5 hours A fundamental modern dance technique course for non-dance majors. Open to all students.

# DA 104X Beginning Brazilian Dance

1 credit, 1.5 hours
Open to all students.

# DA 111X Beginning Spanish Dance

1 credit, 1.5 hours Open to all students.

# DA 113X Beginning Jazz Dance

l credit, 1.5 hours A fundamental jazz dance technique course for the non-dance major. Open to all students.

# DA 123X Beginning Tap Dance

1 credit, 1.5 hours
A fundamental tap technique course for nondance majors.

Open to all students.

# DA 201X Advanced/Beginner Ballet

1 credit, 1.5 hours
Open to all students.
Prerequisite: DA 101X

# DA 203X Advanced/Beginner Modern

1 credit, 1.5 hours Open to all students. Prerequisite: DA 103X

# DA 204X Advanced/Beginner Brazilian

1 credit, 1.5 hours Open to all students. Prerequisite: DA 104X

# DA 213X Advanced/Beginner Jazz Dance

1 credit, 1.5 hours Open to all students.

# DA 223X Advanced/Beginner Tap

1 credit, 1.5 hours Open to majors only.

# DA 301X Intermediate Ballet

1 credit, 1.5 hours Open to majors only.

# **Electronic Media**

# EM 110 Computer Concepts

3 credits, 3 hours

A conceptual and hands-on course that introduces the student to the foundations of digital processes in the arts. Experience with word processing, basic spreadsheet usage, database search techniques, digital photography, scanning, image processing, composing, and basic page layout techniques, Includes an introduction to online services, Dialog and the World Wide Web, along with a basic understanding of HTML. Software usage includes Microsoft Word, Excel, Quark-Express, Adobe PhotoShop, and Illustrator. Students are given assignments in each of the software environments as well as supplemental readings. No prior computer experience is required. Open to all students.

# EM 201 Electronic Media/Production I

1.5 credits, 3 hours

Addresses the development of foundation computer skills in image scanning technology, desktop publishing, digital photographic technologies, and basic output procedures. Technical expertise and efficient working methodologies are applied to problems that are brought into the class from other design courses as well as from both individual and group-assigned projects. All software is standard to current graphic design industry practices. Graduate students may register for this course under EM 601.

Open to Graphic Design Majors only.

# EM 202 Electronic Media/Production II

1.5 credits, 3 hours

An extension of EM 201. Addresses the development of advanced computer skills in image scanning, technology, desktop publishing, pre-press production, color, output technology, and digital photographic technologies. Special attention is given to comparative study of output technologies and the translation of the on-screen image to offset lithography. Technical expertise and efficient working methodologies are applied to problems that are brought into the class from other design courses as well as from both individual and group-assigned projects. All software is standard to current graphic design industry practices.

Prerequisite: EM 201

# EM 203 Digital Interactive Techniques

1.5 credits, 3 hours

Addresses the development of computer skills in digital time-based software and cyberspace software. Special attention is given to interactivity and theories of informational architecture. Technical expertise and efficient working methodologies are applied to problems in both individual and group projects. All software is standard to current graphic design industry practices.

Prerequisite: EM 202

# EM 204 Advanced Digital Interactive Techniques

1.5 credits, 3 hours Prerequisite: EM 203

# EM 210 Digital Multimedia

3 credits, 3 hours

The elements of digital multimedia production techniques address the creation of Internet websites and interactive programs. Hands-on production experience as well as perspective on developments in this rapidly growing field through the readings and lectures. The first half of the semester is dedicated to learning the basics of Macromedia Director and sound manipulation software utilized to create interactive projects that combine images, sound, and animation. The balance of the semester is dedicated to the creation of a website using Macromedia Dreamweaver, Emphasis is on clear communication and the creation of intuitive interactive interfaces. Graduate students may register for this course under EM 610. Open to all students.

# EM 221 Virtual Sculpture & Crafts

3 credits, 3 hours

Students will create physical models made of Styrofoam, wax, or clay, and create virtual versions of the same models. Working back and forth between the real and the virtual, students will gain an understanding of the differences and similarities of the ideas generated by each working style. Computer-generated images will be combined with photographs of physical maquettes and real environments. Final products will be digital files and 2D prints or slides suitable for commission proposals, presentations, and artist's portfolios. Open to all students.

# EM 601 Electronic Media/Production I

1.5 credits, 3 hours

Addresses the development of foundation computer skills in image scanning technology, desktop publishing, digital photographic technologies, and basic output procedures. Technical expertise and efficient working methodologies are applied to problems brought into the class from other design courses as well as from both individual and group-assigned projects. All software is standard to current graphic design industry practices. Meets with EM 201. Graduate students are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met, and the quality of the work expected of them. Open to all CAD graduate students. May be taken twice for credit.

# EM 610 Digital Multimedia

3 credits, 3 hours

Introduces the elements of digital multimedia production techniques to create internet websites and interactive programs, hands-on production experience as well as perspective on developments in this rapidly growing field through the readings and lectures. The first half of the semester is dedicated to learning the basics of Macromedia Director and sound manipulation software utilized to create interactive projects that combine images, sound, and animation. The balance of the semester is dedicated to the creation of a website using Macromedia Dreamweaver. Emphasis is on clear communication and the creation of intuitive interactive interfaces. Meets with EM 210. Graduate students are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met, and the quality of the work expected of them.

Open to all CAD graduate students.

# **Fine Arts**

# FA 205 Concepts/Works on Paper

3 credits, 6 hours

Offers an opportunity for idea development, visual perception, and the organization of experience into compositions. Primary emphasis is on developing visual expression, skill in using various materials, and growth of critical evaluative abilities through group discussions and critiques. Contour drawing, collage, Xerox transfer, book arts, and other experimental drawing and printing techniques are explored. Students are encouraged to combine media.

Open to majors only.

# FA 222 Drawing: Form and Space

3 credits, 6 hours

An introduction to the issues of drawing, including perception, analysis, invention, and experimentation. A variety of thematic ideas, structural possibilities, and imaginative interpretations are explored. Students are exposed to a wide spectrum of precedents in the history of drawing and are encouraged to enlarge their working definitions of how form and space can by effectively expressed.

Open to majors only:

May be taken twice for credit.

# FA 223 Introduction to Figure Modeling

3 credits, 6 hours

Modeling from life for the beginner, stressing direct observation, eye-hand coordination, and depth discrimination. Both perceptual and conceptual skills are developed and fundamental studio practices are taught, such as armature construction, clay utilization, and modeling techniques. Works are fired in clay or cast in plaster.

Open to all students.

# FA 234 Drawing Studies

1.5 credits, 3 hours

A studio course advancing the objectives of FA 222 Drawing: Form/Space. Emphasis will be on two essential concerns: process and purpose. Students will be expected to carry out sustained involvement in specific projects focused on method and content. Studio practices will include both open-ended invention and closed-system approaches. This kind of sustained focus on a variety of techniques and themes will culminate in a final term project. *Open to majors only*.

# FA 235 Media/Techniques

1.5 credits, 3 hours

A studio course of instruction and demonstration in the variety of traditional technical approaches to the handling of paint media, including the preparations of grounds and supports. Media options could include oil, acrylic, encaustic, casein, gouache, gold-leafing, fresco, and egg tempera. This course is unique in its focus solely on physical processes, not concept-, or image-development. Prerequisites: FP 111, FP 121

# FA 330 Drawing Site-Specific Projects

3 credits, 3 hours

Focus on the production of drawings and models of site-specific projects. Issues related to public art, environmental art, public and private realms, materiality, site selection and site specificity are explored.

Prereausiste: FA 222

# FA 333A Attitudes & Strategies

3 credits, 6 hours

A studio-criticism course that presents issues that cross over the unique domains of the sculptor, the printmaker, and the painter. Fine Arts students from all three majors work on projects designed to increase their awareness of the attitudes and strategies embodied in artworks. Concepts such as idealism, naturalism, and expressionism are explored in light of their implication for form-making methods and principles. Lectures, studio projects, and group critiques create a forum for advanced study of the purposes and contexts of the Fine Arts.

Prerequisites: SC 201, PT 202, PR 201, or PR 204

# FA 424 Drawing References

3 credits, 6 hours

Advanced drawing projects focusing on the relationship between a given work and its references and resources. Emphasis is on understanding the nature of references or resource material and the manner in which references or resources influence the outcome of the work. This studio/critique course aims at enhancing students' ability to connect their personal and subjective interests to the larger context of nature, history, and culture. Prerequisite: PT 334

Prerequisite: P1 334

# FA 460 Senior Fine Arts Seminar

1.5 credits, 3 hours

The artist's role in historic and contemporary contexts. Issues surrounding the various purposes of art and how culture deals with artists are explored through discussion with visiting artists, alumni, and faculty. Students work toward the acquisition of a professional profile in resume, artist statement, and slide preparation. Discussion of gallery practices and portfolio presentations cultivate an awareness of professionalism and career opportunities in the fields of painting, printmaking, and sculpture.

Prerequisites: PT 302B, PR 307, or SC 401 Open to majors only.

# IN 449

# Fine Arts/Crafts Internship

3 credits, 90 hours/semester

Opportunities to apprentice to practicing artists, gain gallery experience, and work with nonprofit organizations which lead to practical experience and knowledge about the field.

Open to majors only.

# MFA in Ceramics, Painting, or Sculpture

# FA 610 Studio Topics:

2-3 credits

This course brings together students from each of the major disciplines to explore studio issues common to all visual arts.

Open to CAD graduate students only.

May be taken twice for credit.

# FA 611 Graduate Drawing

3 credits, 3 hours

Advanced studio develops and expands the student's visual language and skills while challenging their conceptual approach to drawing by examining and applying the use of materials and methods having historic and cultural origins.

Open to CAD graduate students only. May be taken twice for credit.

#### FA 612 Professional Practices

3 credits, 3 hours

This course is designed to familiarize students with methods, practices, and professional standards in preparation for the Thesis Exhibition and eventual entry into the visual arts professions.

Open to CAD graduate students only.

May be taken twice for credit.

# FA 691 Independent Studio I

3 credits, 10 hours Intended to assist students in establishing independent production in their major discipline while acquiring the ability to integrate studio production with the demands of off-campus life. At the conclusion of Summer I and subsequently, Winter Critique I, the student and faculty mentor agree on a plan of work to be pursued during the off-campus semester, which will be a continuation of work begun in the previous semester. The students are required to propose a direction for their investigations and have access to off-campus studio space in which to carry out the proposal. Enrollment in the Independent Studio requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester. The studio mentor meets with the student five times during the semester at three-week intervals, reviewing the student's progress for a 1/2 hour session. The first meeting may take place at the mentor's studio. The last meeting is the final critique of the semester, which takes place at the Winter Critique held at the University.

Open to majors only.

May be taken twice for credit.

# FA 692 Independent Studio II

3 credits, 10 hours

Intended to assist students in establishing independent production in their major discipline while acquiring the ability to integrate studio production with the demands of offcampus life. At the conclusion of Summer I and subsequently, Winter Critique I, the student and faculty mentor agree on a plan of work to be pursued during the off-campus semester, which will be a continuation of work begun in the previous semester. The students are required to propose a direction for their investigations and have access to off-campus studio space in which to carry out the proposal. Enrollment in the Independent Studio requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester. The studio mentor meets with the student five times during the semester at three-week intervals, reviewing the student's progress for a 1/2 hour session. The first meeting may take place at the mentor's studio. The last meeting is the final critique of the semester, which takes place at the Winter Critique held at the University.

Open to majors only. May be taken twice for credit.

# FA 693 Independent Studio II

2-3 credits Open to majors only. May be taken twice for credit.

# FA 694 Independent Studio II

3 credits, 3 hours Open to majors only. May be taken twice for credit.

# FA 695, FA 696 Independent Writing Project I, II

1.5 credits, 3 hours each

The Independent Writing Project is a corequisite of the Independent Studio I and II, and is intended to inform the student's ongoing Independent Studio investigations undertaken during the fall and spring off-campus semesters. The student proposes an area of research intended as a continued examination of topics introduced during the previous summer seminars, Structure and Metaphor or Art and Society. The student is encouraged to explore through writing the range of issues emanating from seminar reading and discussion and the relationship of these external influences to the development of themes and directions being explored in the studio work.

Open to majors only. May be taken twice for credit.

# FA 781, FA 782 Thesis Writing Project I. II

1.5 credits, 3 hours each The Thesis Writing Project is a corequisite of Thesis Preparation I and II, and takes place during the fall and spring off-campus semesters, Research for the Thesis Writing Project is intended to inform the student's second-year independent studio activity which focuses on identifying and developing potential directions for the thesis exhibition and written thesis. The student is expected to consider issues raised during the previous summer's seminar that are particularly relevant to the more focused direction of their studio work. The student independently formulates a proposal and bibliography for a formal paper to be based upon the more developed direction of their work. The range of issues considered for further investigation may include aesthetic, conceptual, technical, or visual culture issues as well as the relationship of the major work to other disciplines.

Open to majors only. Prerequisite: FA 695 May be taken twice for credit.

# FA 793 Thesis Preparation I

3 credits, 5 hours

Following the successful completion of Summer II and the MFA Candidacy Review, the student is declared a candidate by the graduate faculty and may begin independently producing a body of work intended for eventual presentation in a thesis exhibition following the successful completion of Summer III. In consultation with the studio mentor, the student submits Thesis Preparation Plan I, identifying and describing a direction of investigation to be undertaken during the fall semester. The student is expected to identify specific issues to be addressed: intended focus of the work, considerations of technique, materials, scale, location, etc. The student must propose a personal timetable for accomplishing the thesis and identify the sources that will be used in preparation for the exhibition. Enrollment in Thesis Preparation I and II requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester. Open to majors only. Prerequisite: FA 692 May be taken twice for credit.

# FA 794 Thesis Preparation II

3 credits, 5 hours

In consultation with the studio mentor, thesis candidates propose further development of directions begun in studio work the previous semester by submitting Thesis Preparation Plan II for the spring semester to the mentor. Open to majors only. Prerequisite: FA 793 May be taken twice for credit.

# FA 795 MFA Thesis Exhibition

2-6 credits

Prerequisite: FA 794

The MFA degree certifies that the artist has attained a high level of competence and independent judgment in the discipline and is qualified to stand with his/her mentors as a master artist. The thesis exhibition and accompanying written statement are intended to serve as a demonstration of this mastery. During the final semester, criticism-based research is undertaken as a continuation of the summer seminar in Criticism and is intended to assist the MFA candidate in completing the written component of the thesis requirements. Open to majors only.

# **Foundation**

# FP 101 Drawing and Sketching

1.5 credits, 3 hours

This course provides individuals who are not majoring in the visual arts with the basic skills required to represent the form of simple objects and the presence of space on a two-dimensional surface. No prior drawing experience or portfolio of work is required to enroll in this course. The class includes instruction in the basics of linear perspective using both optical and diagrammatic methods. In-class projects focus on fundamental principles while homework assignments support the students as they develop the ability to sketch and draw, think and plan, using manual drawing tools and materials.

Not open to students in the College of Art and Design.

# FP 102 Sketching the Human Figure

1.5 credits, 3 hours

This course provides individuals who are not majoring in the visual arts with an introduction to some of the materials, methods, and processes useful when drawing the human figure. No prior experience with manual media or portfolio of work is required. The course introduces a basic series of drawing exercises using the figure as subject. Analytical and responsive approaches are compared and a range of materials including pencil, charcoal, and collage are used. The figure and the figurative volume in its immediate spatial environment are studied and the ability to capture the gesture, appropriate scale, proportion, and mass of the figure are stressed. Homework assignments apply principles learned in class. Not open to students in the College of Art and Design.

# FP 103 Color Basics

1.5 credits, 3 hours

This course provides individuals who are not majoring in the visual arts with the basic skills required to work with some of the fundamental properties of color and use them for representational purposes. No prior experience with manual media or portfolio of work is required. The course introduces the basic color vocabulary and begins training the eye to perceive and apply the distinctions of hue, value, tone, and temperature. Methods of color classification set the stage for a sequence of projects designed to help students develop the ability to begin working with color formally and descriptively. Homework assignments apply principles learned in class. Not open to students in the College of Art and Design.

# FP 104 Materials, Tools and Form

1.5 credits, 3 hours

This course instructs students in those basic manual skills that help them build threedimensional objects and spatial works. No prior experience with manual media or a portfolio of work is required. Paper and wood are the primary materials that are used to execute freestanding objects of various sizes and all assignments include instruction on how to best use and extend the physical properties of these materials. Students are challenged to fabricate works with multiple parts as well as works that include some formal and mechanical complexity. Assignments that focus on the design of spaces and the modeling of environments are included. Instruction is conducted in the Foundation studio and wood shop, and all students are given an orientation to the safe use of that facility and all of its power tools. Not open to students in the College of Art and Design.

# FP 110 Drawing

3 credits, 6 hours

Drawing is approached as a process by which the student examines and investigates the visual world. Line, mark, and shape are among the drawing elements emphasized in the first semester. With these tools, students examine the form and structure of various subjects while they improve their manual skills, strengthen their vision, and begin to define their drawing vocabulary. Graphite and charcoal pencils and a range of appropriate papers are the most frequently used materials. Historical precedents are discussed, master works analyzed, and relevant practical information-including the elements of spacial representation - is assimilated into the flow of class assignments. Focus is on the challenges and rewards of developing perceptual skills. Prerequisite: Enrollment in Foundation, or FP 101, FP 102.

# FP 111 Drawing

3 credits, 6 hours

Building on the sensibilities, skills, and information of FP 110, students refine their perceptual abilities, utilize new media such as charcoal and inks and develop additional drawing strategies. Students undertake the analysis of complex natural objects, sculpt volume with line and tone, encounter the challenge of drawing the human figure, and meet other situations that demand the assimilation of new information and the application of advanced skills. Controlling proportion, building volume, engaging the illusion of space, while at the same time developing the desired quality of light and illumination are the descriptive goals of the semester. Faculty bring skills, projects, and information developed in the two- and three-dimensional classes into the service of drawing.

# FP 120 Two-Dimensional Design

3 credits, 6 hours

A focused introduction to the two-dimensional plane and its elements. The first semester defines the terminology and sharpens the ability to discern and use the visual elements of point, line shape, and pattern. These fundamental elements are studied as independent units and brought together, supporting and animating one another, in a variety of formats. Skills in the use of black and white media such as inks, plaka and acrylic pigments and equipment including technical pens, brushes and drafting tools are developed in the first semester. It is however, the visual forces discovered during efforts to combine these elements and materials that define the more complex subject of the class.

Prerequisite: Enrollment in Foundation, or FP 103.

# FP 121 Two-Dimensional Design

3 credits, 6 hours

This course builds on the projects and skills established in FP 120. The majority of FP 121 is devoted to the introduction and extended study of color. With color comes additional visual enrichment, light and luminosity, a specialized language and the necessity to mature manual skills and control new media and concepts. The major works of the semester are based in the use of acrylic paints and require skills of mixing and application. Other color mediums such as collage, pastels, water colors and oil sticks are also explored. Color theories are discussed, projects requiring tinting, shading and toning clarify these basic concepts and master works of color are studied. Ideas developed in the class are shared with the other Foundation courses and skills from 3D and Drawing are imported to support current 2D projects. As the semester progresses, representational and non-representational form is developed as students work to integrate past experience, refine their skills of observation, expand the study of visual forces and explore more complex principles of organization. Prereauisite: FP 120

# FP 130 Three-Dimensional Design

3 credits, 6 hours

The course introduces students to concepts of mass, volume and space, the properties of materials, and the unique visual qualities of three-dimensional form. The introduction of three-dimensional ideas and related terminology is combined with the instruction in the use of materials such as paper, wood, plaster and clay and the operation of hand, power, and digital tools. Students develop the practical experiences needed to make objects, which counteract and respond to forces and answer visual requirements. As the semester progresses challenges of assembly, scale and visual complexity increase. Inventive processes, form generation, and construction, are undertaken as properties of materials join with visual goals to develop new forms. Most importantly students understand that they have access to a new language as they learn to see. think, and plan three dimensionally. Prerequisite: Enrollment in Foundation, or FP 104.

# FP 131 Three-Dimensional Design

3 credits, 6 hours Building on the skills, language, and sensibilities of FP 130, the second semester undertakes more complex projects. Some projects often involve the combining of several materials and require the assembly of multiple parts. The semester builds in complexity, exploring the challenges of scale and engaging time and movement as part of their conception. The introduction of environmental works, setting in place new principles of three dimensional organization, researching the order in nature and taking up the challenge of representation in three dimensions are some of the arenas in which students work. Faculty relate works and share principles with either the two dimensional, drawing, or time motion classes and attempt to harvest skills and sensibilities developed in those classes into the service of projects in Three-Dimensional Design. Prerequisite: FP 130

# FP 140 Time and Motion

3 credits, 6 hours

An introduction to the fundamental principles of time-based art. Serial and sequential principles are developed through the evolution of related sequential images into narrative works using manual and digital assemblage, montage and collage. Students explore two-dimensional and three-dimensional shapes and forms utilizing digital video capture of kinetic works, objects, and performance. Students work with digital video recording, editing, and sound applications while investigating the dynamics of time.

Prerequisites: FP 110, FP 120, FP 130

# **Graphic Design**

# GD 105

# Freshman Graphic Design Projects

1.5 credits, 3 hours

An elective course introducing the Foundation student to the profession of graphic design and its working processes. The classwork begins with directed formal studies and leads to an introductory communication project. Emphasis on the craftsmanship and working methods of the students as well as the breadth and depth of the student's individual investigative process. Studio lecture/demonstrations focusing upon professional case studies and field trips supplement the course assignments. This course offers the student the opportunity to measure his or her suitability to the Graphic Design major.

Open to all students.

# GD 210 Letterform Design

3 credits, 6 hours

The analysis and development of letterforms. The norms of weight, proportion, character width, and alphabetic relationships are developed perceptually, by hand. This course stresses the inherent optical relationships that exist in the construction of typefaces derived from the Latin alphabet.

Open to all students.

# GD 211A/B Descriptive Drawing

3 credits, 6 hours each

A freehand drawing course that teaches the student to consciously observe, analyze, understand, and represent the underlying structure and form of man-made and natural objects. Logical representation and problemsolving is emphasized. A visual vocabulary of line, shape, value, texture, and their spatial organization is developed so that drawing can be used as a method of research and invention. GD 211A Prerequisite: FP 111 GD 211B Prerequisite: GD 211A

# GD 212 Typography Fundamentals

3 credits, 6 hours

The course addresses the basic formal language of typography and the application of typographic principles to frame basic communication messages. Typographic investigations are achieved by both manual and digital means.

Prerequisite: GD 210

# GD 213A/B Design Systems

3 credits, 6 hours each

An intensive laboratory where the formal aspects of composition, organic and geometric form, color, symbolic drawing, craftsmanship, and the processes of conceptualizing are investigated. All of the assignments are founded on directed goals and playful investigation to train the student in the areas of selection, set theory, and visual logic. *Open to all students*.

GD 213B Prerequisite: GD 213A

# GD 306A/B Typography Emphasis

3 credits, 6 hours each

This course investigates and defines the principles of typography in a communication context. Directed research based upon typographic norms addresses the issues of informational hierarchies achievable through visual form and structure as well as the editorial and expressive potentials of typography. Coursework is completed both using traditional and computer technologies. Students must have working knowledge of Adobe InDesign and basic Macintosh operation or be concurrently enrolled in EM 202. Working knowledge of Adobe Illustrator is preferred. Prerequisite: EM 201

# GD 310A Photographics I

3 credits, 6 hours

Develops a designer's methodology and viewpoint to achieve both structure and meaning in photography, and as a way to extend the range of how objects and nature can be seen and translated using photographic processes. The course explores darkroom techniques, controlled lighting, and studio setups. Students use both traditional photography and digital software to create hybrid, photographic images. Extensive studio and darkroom work is required.

Prerequisite: PF 211A

# GD 310B Photographics II

3 credits, 6 hours

An upper-level studio in photography. Students undertake self-initiated assignments to explore various applications of the constructed photograph. The designer's perspective and working process are used to focus the communication aspects of the imagery. Past topics have included mediumand large-format cameras, advanced studio lighting, and advanced printing and darkroom techniques. Extensive studio and darkroom work is required.

Prerequisite: PF 211A

# •

# GD 311A/B Communications Studio

3 credits, 6 hours each

Developing an understanding of visual relationships and how to use them to create visual impact and clarity while solving communications problems. Invention, intuition, and discovery are combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills, and the integration of various media. Coursework is completed using both traditional and computer technologies. Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in EM 201.

Prerequisite: EM 203

# GD 313 Color and Image Concepts

3 credits, 6 hours

Addresses color concepts developed deductively from nature and inductively by programming relationships based on the primary attributes of color: temperature, intensity, and value. An application, in which color is the central feature within a communications context, evolves from a thorough research process. Diverse media are used. Applications may use two- and three-dimensional formats. Open to majors only.

# GD 316A Drawing Applications I

3 credits, 3 hours

This elective course stresses the development of perception, color sensitivity, and hand skills within the context of drawing. The selection and development of formal issues is connected to communication concepts. Using drawing as the primary medium, the student develops pictorial images that represent and communicate ideas, feelings, and information. Open to majors only.

# GD 322

# Three-Dimensional Graphic Design

3 credits, 6 hours

Explores the design of messages in spatial environments ranging from packaging to exhibitions. Investigations of the relationship between the communication of messages within the context of scale, surface texture, light modulation, and their application to three-dimensional form combine both experimental and practical criteria. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved. Students should have expertise in Adobe InDesign, Adobe Illustrator or Aldus Freehand, and Abode Photoshop.

Open to majors only.

# GD 326 Single Image

3 credits, 6 hours

The design of a complete publicity unit as exemplified in a poster.

Open to non-majors with permission of Department/ Instructor.

# **GD 411A** Design Studio

3 credits, 6 hours

A wide-ranging exploration of the connections between image and text, and symbolic and narrative imagery. These studies are supported by inquiries into semiotics, information theory, and research methodology. This course uses both traditional and computer technologies within a thorough research process. Preliminary research and definition of a self-generated degree project is undertaken by Graphic Design majors in this course. Students should have expertise in Adobe InDesign, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisite: GD 311B

# GD 411B **Design Studio: Senior Project**

3 credits, 6 hours

A self-generated degree project involving research, proposals, complete design formulation, and final presentation. Topics are reviewed by a panel of faculty in Graphic Design; and the students are reviewed by an outside critic midway through the preliminary stages of development. This course uses both traditional and computer technologies within a thorough research process. Students should have expertise in Adobe InDesign, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: GD 411A, GD 412A

# **GD 412A** Problem Solving

3 credits, 6 hours

Develops approaches to solving communications problems of diverse character and increasingly practical application. It assumes a high level of formal competence and places special emphasis on working within technical and time constraints by developing clear and concise thought patterns. This course uses both traditional and computer technologies within a thorough research process. Students should have expertise in Adobe InDesign, Adobe Illustrator or Aldus Freehand, Adobe Photoshop, and Macromedia Director. Prerequisite: GD 311B

# GD 412B Problem Solving

3 credits, 6 hours

A continuation of Problem Solving GD 412A. This course develops approaches to solving communications problems of broad scope and increasingly practical application. Students work within technical and time constraints while developing clear and concise thought patterns. The course assumes a high level of formal competence and places special emphasis on the development of unified visual and conceptual relationships across various formats and scale. Both traditional and computer technologies are used within a thorough research process. Students should have expertise in Adobe InDesign, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop. Prerequisite: GD 412A

# GD 426 Advanced Typography

3 credits, 6 hours

This elective course addresses typography as a primary vehicle to communicate information and as a support to images. Assignments range from informational design to expressive, content-based problems, to intuitive investigations and formal experiments. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved. Students should have expertise in Adobe InDesign, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop. Open to non-majors with permission of Department/

Instructor.

# IN 440 Design Internship

3 credits, 90 hours/semester Open to Graphic Design, Illustration and Industrial Design majors only.

# **Graduate Seminars**

#### GR 610 Studio and Text

3 credits, 3 hours

Focuses on the creation and development of text in the context of the visual arts—from text that generates the visual to text that is an essential part of the work. A concept-generating course, this combines the making of art and a writing workshop. Students may choose to work in any of various visual arts areas, including book arts, picture books, painting, printmaking, sculpture, photography, and multimedia.

Open to majors only.

May be taken twice for credit.

# GR 691 University Seminar: Structure and Metaphor

3 credits, 3 hours

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues of structure and metaphor in relation to art and design. Topics include cognition and perception, meaning and representation, and systems of organization and expression. (May be taken to satisfy Aesthetics and Art Criticism corequisites for the MAT program.)

Open to majors only.

# GR 692

# University Seminar: Art and Society 3 credits, 3 hours

An interdisciplinary seminar in which students from all graduate programs examine theoretical issues relating to the place of art and design in society. Topics include the social role of the artist/designer, public policy and the arts, issues of post-modernism. and aesthetic and ethical implications of emerging arts communication technologies. (May be taken to satisfy Sociology/Anthropology corequisite for the MAT program.)

# GR 791 University Seminar: Criticism

3 credits, 3 hours

Open to majors only.

An interdisciplinary seminar in which advanced graduate students from various disciplines in the visual arts further examine the nature of image-making with particular attention to the theories and applications of criticism.

Open to majors only.

# **Liberal Arts**

# HU 008A/B English as a Second Language I, II

3 credits, 3 hours each

Prepares students for whom English is a second language to produce the kinds of writing expected of them on the college level, and to improve their reading and critical thinking skills. This is a two-semester requirement. HU 008 A provides a review of English grammar, sentence structure, and paragraph development. It focuses primarily on the development of fluency in writing and reading. The second semester focuses on the different kinds of prose techniques and on responding in writing to readings and to the work of other students. A workshop format engages students in collaborative learning activities. Credits for HU 008 A or B do not count toward graduation. On rare occasions, students may be exempted from HU 008 B by the instructor. HU 008 A and B are graded on a pass/fail basis. A student who successfully completes the sequence enters LACR 102.

# HU 009 First-Year Writing HU 109B First-Year Writing

3 credits, 3 hours each

This course is designed to help students improve reading, writing, and study skills. The emphasis is on the technical aspects of writing, specifically grammar, punctuation, spelling, and paragraph construction, along with reading comprehension, vocabulary, sentence structure, logical relationships, and usage. Students may work on particular problem areas in the Learning Resource Center. This course does not count for credit toward graduation. HU 009 is graded on a pass/fail basis. Students who pass HU 009 enter HU 109B. Enrollment in HU 009 is based on performance on a placement test.

# LACR 101 First-Year Writing I

3 credits, 3 hours

(Formerly HU 110A.) First part of a year-long writing, reading, and research course that teaches the fundamental skills of the responsible student-scholar. Students will practice the kinds of academic writing, textual analysis, and library and Internet research required of university students and curious learners of any age. The first term explores writing from literature, philosophy, and art.

# LACR 102 First-Year Writing II

3 credits, 3 hours
(Formerly HU 110B.) Continuation of LACR
101. During this term an inquiry-based
research paper is the focus. A similar curriculum is examined in the context of history,
literature, theory, philosophy, and art from a
chosen period are examined with appropriate
historical texts.

Prerequisite: LACR 101 or HU 109B

# HU 103A/B Introduction to Modernism I, II

3 credits, 3 hours each

A course with an explicitly multi-arts viewpoint that explores the historical and cultural inheritance of the West over the last two centuries. This course concentrates on the period 1776-1914 and examines the complex movements known as romanticism and realism. Required of all undergraduates.

## HU 130A/B French I

3 credits, 3 hours each Students study the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader. Humanities

# HU 132A/B Italian I

3 credits, 3 hours each This course covers conversation about everyday Italian life and culture and basic grammar through reading of Italian prose. Humanities

# HU 140A Art History Survey I

3 credits, 3 hours

A survey of Western visual arts (including architecture) from the earliest extant examples (cave paintings) to the Renaissance. The focus will be on ancient Greece and Rome and medieval Europe. The arts will be presented in cultural and historical context.

Prerequisite: LACR 102 Discipline History/Humanities

# HU 140B Art History Survey II

3 credits, 3 hours

A continuation, from the Renaissance onward to the present day, of the survey of Western visual arts begun in HU 140 A. Major styles and periods: baroque, romanticism, realism, modernism. The arts are presented in cultural and historical context.

Prerequisite: LACR 102 Discipline History/Humanities

#### HU 162 Individual & Society

3 credits, 3 hours

Examines the concepts of "individual" and society and how they are related under modern social conditions. It treats society and social institutions as fundamental realities and considers the ways in which social forces affect individual personality and identity. It provides an introduction to the perspective of sociology as distinct from that psychology. Topics include socialization, social solidarity, morality, authority, deviance, individualism, and freedom.

Prerequisite: LACR 102 Sacial Science

# HU 181A Child & Adolescent Psychology

3 credits, 3 hours

This course is developmentally oriented and focuses on Erikson's psychosocial stages of life from birth to adolescence. Major topics include pregnancy, the birth process, and the physical, intellectual, emotional, and social development of the child. Family life and parent-child relationships are also examined, with particular attention given to the impact of our social institutions upon parents and children.

Prerequisite: LACR 102 Social Science

# HU 181B Adult Psychology

3 credits, 3 hours

This course is developmentally oriented and focuses upon Erikson's psychosocial crises from adolescence to death. Major topics include career choice, human sexuality, love, marriage, values, mental health and mental illness, aging, and death.

Prerequisite: LACR 102 Sacial Science

## HU 201 Lyric Poetry

3 credits, 3 hours

A survey of lyric poetry, with particular emphasis on a single period or a group of poets, e.g., Walt Whitman, Emily Dickinson, Wallace Stevens, Allen Ginsberg, Sylvia Plath, and the English Romantics.

Prerequisite: LACR 102

Literature

# HU 210A 19th Century American Writers

3 credits, 3 hours

An examination of the major ideas and trends in 19th-century American literature, including works by Poe, Hawthorne, Melville, Dickinson, and James.

Prerequisite: LACR 102

Literature

#### **HU 210B**

# 20th Century American Writers

3 credits, 3 hours

This course focuses on 20th-century American writers and includes works by Wharton, Lewis, Hemingway, Fitzgerald, and Steinbeck. *Perequisite: LACR 102 Literature* 

# HU 211 Women Writers

3 credits, 3 hours

An examination of literature written by women for its uniqueness and, equally important, for its significance in the mainstream of literature. The course begins with such writers as Jane Austen, Emily Bronte, and Virginia Woolf, and moves to contemporary writers. One paper, one in-class exam, and one takehome exam are required.

Prerequisite: LACR 102 Literature

# HU 212 Introduction to Mythology

3 credits, 3 hours

This course begins by defining mythmaking (a creative process essential to all societies, past and present) and by analyzing the different approaches to myth. It moves on to examine creation myths from around the world and, finally, a selection of myths from different cultures.

Prerequisite: LACR 102

Literature

# HU 216 The Short Story

3 credits, 3 hours

A study of the short story from Poe to the present. Samplings from the British, the American, and the European, with particular attention to the major authors who reinvented the genre. At the end of the semester, students will look at developments in contemporary fiction, the antistory, the new wave, the surreal, the minimal, the funny, the mythic. Prerequisite: LACR 102

Literature

# HU 217 African American Literature

3 credits, 3 hours

Literature by African-Americans includes some of the best American writing in our time. Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin, Toni Morrison, Imamu Baraka, and Gwendolyn Brooks, to name but a few, have created a distinguished body of work. The course will focus on the larger question of the role of the African-American writer in American society and perhaps will introduce students to other, less-well-known African-American writers (e.g., Frank Yerby, Chester Himes) who have made significant contributions to "popular" American literature.

Prerequisite: LACR 102 Literature

# HU 218 Superheroes

3 credits, 3 hours

This course examines the most important heroes of popular culture in the Middle Ages—Beowulf, Roland, Siegfried, and King Arthur. What do these heroes and the epics in which they appear reveal about their culture? How do they compare to modern popular superheroes?

Prerequisite: LACR 102 Literature

#### HU 240 Ancient Art

3 credits, 3 hours

An investigation of the art and architecture of the ancient world, concentrating on the classical art of Greece and Rome, but also considering the arts of Mesopotamia and Egypt.

Prerequisite: LACR 102 Art History/Humanities

# HU 241 Medieval Art

3 credits, 3 hours

The sculpture, architecture, painting, and decorative arts of Europe from the early Christian period in the third century A.D. to the proto-Renaissance in Italy in the 14th century, observing the emergence and flowering of a northern European mystical Christian vision separate from the monumental classical vision of Greece and Rome.

Prerequisite: LACR 102 Art History/Humanities

# HU 242 Art in Renaissance Europe

3 credits, 3 hours

The painting, sculpture, architecture, and decorative arts of the 14th and 15th centuries in the major artistic centers of Northern Europe and in Italy. The course will compare and contrast the works of painters such as Jan Van Eyck and Majaccio; and sculptors such as Claus Sluto and Donatello, who enriched both the habitations and churches of their secular and religious patrons and the proud and expanding mercantile cities in which they lived.

Prerequisite: LACR 102 Art History/Humanities

# HU 248A Film History

3 credits, 3 hours

A survey of the history of film. Films to be shown will be selected from the following categories: early film forms (Lumiere, Griffith, and De Mille); Dada and Surrealist influences (Leger, Bunuel, Marx Brothers, and Resnais); the impact of Constructivism and the Machine Aesthetic (Eisenstein, Vertov, and Chaplin): German Expressionists' influence on Hollywood (Ford, Welles, Wyler, and Hitchcock); modern European and American films (Bergman, Godard, Kubrick, and Altman); and avant-garde art influences on new American cinema (Deren and Brakhage). Prerequisite: LACR 102

# HU 248B Issues in National Cinema

3 credits, 3 hours

Films from modern European and emerging national cultures that demonstrate both their interaction with postmodern politics, theory and culture, and the development of an alternative discourse to Hollywood commercial filmmaking. Films are selected from the following: 1920s Soviet cinema; Italian Neo-Realism; anthropological documentaries; French New Wave; postwar/holocaustal cinema in Europe; other national cinemas (Spain, Hungary, Japan, etc.); colonialist struggles in films from India, Egypt, Argentina, Chile, Brazil, Senegal, Cuba; and new women filmmakers.

Prerequisite: LACR 102

Humanities

# HU 251 History of Industrial Design

3 credits, 3 hours

A survey of industrial design in the West, paying particular attention to developments in the 20th century.

Prerequisite: LACR 102 Art History/Humanities

# HU 253 History of Crafts

3 credits, 3 hours

A survey of the principal movements and tendencies in Western crafts since the middle of the 19th century. Main topics include the arts and crafts movement, art nouveau, the Bauhaus, the interrelationships among fine arts, crafts, and design, and postmodernism. Prerequisite: LACR 102

Art History/Humanities

# HU 254 History of Communication Design

3 credits, 3 hours

A survey of two-dimensional design in the West, with particular attention to developments in the 20th century.

Prerequisite: LACR 102

Art History/Humanities/Discipline History

# HU 255 History of Photography

3 credits, 3 hours

Objectives: to provide an introduction to the significant photographers and their work in the history of the medium, to describe technical developments and their impact, to discuss the major visual and aesthetic trends in the development of photography and their relationship to art in general, and to describe the larger social context in which photography has developed.

Prerequisite: LACR 102
Art History/Humanities/Discipline History

# HU 259 Understanding Music

3 credits, 3 hours

What makes a phenomenon musical? What are people doing when they make or listen to music? Can musical understanding be fully grasped through listening? These and similar questions represent an effort to find something that lies at the core of our humanity, and that may be in danger of being lost. We start from the simple assumption that, in order to find something, we must try to grasp what is essential about it. Ranging between the hows and whys of music, the course explores the origins of human music-making, the psychology of aural awareness, the strategies of organized musical expression, and the construction of musical meaning in relation to culture. Prerequisite: LACR 102 Humanities

# HU 260A Human Origins I

3 credits, 3 hours

An anthropological perspective on evolution, biology, ecology, and behavior of nonhuman primates from prosimians to great apes. Students are introduced to the principles of evolution and adaptive trends. The course focuses on the successful terrestrial species of Old World monkeys and on the apes-the gibbon, orangutan, gorilla, and chimpanzee. Comparisons are made among nonhuman primates and our own species regarding diet, locomotion, tool use and manufacture, modes of communication, social behavior and social systems, motherhood and child care, aggression, cultural behavior and recent trends in nonhuman primate behavior studies. Films are an important part of the course.

Prerequisite: LACR 102 Social Science

Humanities

# **HU 260B** Human Origins II

3 credits, 3 hours

An introduction to human biological and cultural evolution, a survey of the major evolutionary stages in hominid evolution, an introduction to Paleolithic technologies, and a comparison of contemporary Stone Age societies with Paleolithic populations.

Prerequisite: LACR 102 Social Science

# **HU 261** Observing Humans

3 credits, 3 hours

Presents several different social science frameworks and seeks to uncover what can be learned about human behavior by people watching. Students will choose places for brief weekly observation and use their own art skills to document what they see.

Prerequisite: LACR 102 Social Science

# **HU 262B** History of Japan

3 credits, 3 hours

The history of Japan; the time span is from the earliest days to the present, but special emphasis is placed on the modern period and relations with the United States and other Western powers, Intellectual and cultural developments will take precedence over political and economic history.

Prerequisite: LACR 102 Social Science

# HU 263 The Culture of the Italian Renaissance

3 credits, 3 hours

A comprehensive study of the political and social conditions in Italy from the end of the 14th until the middle of the 16th centuries that led to the artistic and philosophical flowering known as the Renaissance. Not only will the contributions of the larger states of Milan, Venice, and Florence be explored, but also the princely courts of Mantua, Ferrara, and Urbino. Reading Machiavelli's The Prince and portions of Castiglione's The Courtier is an essential part of the course.

Prerequisite: LACR 102 Social Science

# **HU 264** Modern American History

3 credits, 3 hours

A study of contemporary developments, values, and issues as a product of 20th century phenomena. The course provides an understanding of the dramatic changes that have occurred in American society over the last 50

Prerequisite: LACR 102 Social Science

# **HU 265** Introduction to Folklore

3 credits, 3 hours

Introduces folklore genres and the history of folklore study. Sacred objects, fairy tales, songs, parodies, and legends will be analyzed and presented in class.

Prerequisite: LACR 102

Social Science

# **HU 266B**

History of Medieval Europe

3 credits, 3 hours

The history of medieval Europe from the Germanic settlements to the establishment of Christianity and the feudal social expansion of the late Middle Ages are important topics for the course. A wide range of readings and the use of examples of medieval art promote a broad interpretation of this period. Prerequisite: LACR 102

Social Science

# **HU 267** Introduction to Cultural Anthropology

3 credits, 3 hours

The nature and variation in human cultures and various explanations of these differences (i.e., symbolic, functional, and historical). This survey of culture in Western and non-Western societies considers a number of special topics such as language and society; cultural identity and the arts; gender; marriage and family; and social ranking power relations. The impact of globalization, tourism, and cultural change are also considered. Prerequisite: LACR 102

Social Science

# HU-268 Introduction to the Bible

3 credits, 3 hours

The main themes of the Bible are explored from a modern, critical, nondenominational point of view. No knowledge of the Bible is assumed. Using historical and literary analysis, continuities as well as differences between the Hebrew and Christian testaments are examined.

Prerequisite: LACR 102 Social Science

# **HU 270** Introduction to Aesthetics

3 credits, 3 hours

An introduction to the philosophy of art. After a brief examination of analytic philosophical methods and the history of aesthetics, we consider some of the fundamental problems in aesthetics, such as the intention of the artist. the physical object/aesthetic object distinction. and the nature and comparison of different kinds of media. The relationship between language and art will be central to the course. Prerequisite: LACR 102 Humanities

#### **HU 272** Money Matters

3 credits, 3 hours

Explores issues in economics and business by working out from the roles and interests of individual agents and groups. We will look at economic dynamics in artistic and cultural work in the present, and at different historical moments, to explore further the nature of these relationships and their meanings. Students are exposed to economic and business discourse. provided with a broad and intensive understanding of economic and business language and logic, given experience in the application of these concepts to the issues in their field of interest, and provided a foundation for thinking through the economic and ethical dimensions of their work.

Prerequisite: LACR 102 Social Science

# **HU 274** Introduction to Philosophy

3 credits, 3 hours

A course specifically tailored to students with no experience in reading philosophy. Several basic issues in philosophy are considered, including freedom, God, morality, death, mind, appearance, and reality. In addition to brief readings of primary sources, we read discussions of these issues plus innovative fiction illustrating salient points.

Prerequisite: LACR 102 Humanities

# **HU 276** The Age of Apartheid

3 credits, 3 hours

By focusing on the apartheid era of South Africa, this interdisciplinary course will explore critical issues of the 20th century, such as racism, economic exploitation, urbanization, and political protest. We will use South African theater, literature, and music to understand the culture that gave birth to them, and read original sources written by leaders such as Ghandi, De Klerk and Mandela.

Prerequisite: LACR 102 Humanities

# HU 281 Dynamic Anatomy

3 credits, 3 hours

This structure of the body as it relates to form (size, shape, and proportion) and support (posture, position, and movement). In-depth exploration of the location, orientation, and actions of the major muscle groups, joints, and bones, and how they differ by gender through the life cycle.

Prerequisite: LACR 102 Science/Math

# HU 282A Fundamentals of College Mathematics

3 credits, 3 hours

An introduction to the fundamental mathematical principles and operations used in undergraduate courses in the physical and social sciences. Topics include sets, logic, probability, statistics, number theory, algebra and geometry.

Prerequisite: LACR 102 Science/Math

# HU 282B Calculus

3 credits, 3 hours

An introduction to calculus with the emphasis on the applications of differential and integral calculus to the physical and social sciences. Prerequisites: LACR 102, HU 282A, equivalent college level mathematics, or precollege advanced algebra and geometry.

Science/Math

# HU 283 Probability

3 credits, 3 hours

This class introduces some of the most fundamental ideas in classical probability. Polling techniques, casino gambling, weather forecasting, and lotteries are a few areas in which the principles of probability directly influence our lives. Modern Science depends upon probability to build mathematical descriptions of the real world. This course explores the concepts of probability in an intuitive and accessible way, understandable to beginners. Topics include sample spaces, counting, conditional probability, and the concept of independence, game theory, random variables and the law of large numbers.

Prerequisite: LACR 102 Science/Math

#### HU 285A Life Sciences

3 credits, 3 hours

Life forms in the context of current adaptations and evolutionary history. Special emphasis is placed on an exploration of evolutionary relationships, ecological specialization, and the dynamic relationships of organisms in an integrated ecosystem.

Prerequisite: LACR 102

Science/Math

# HU 285B Physical Sciences

3 credits, 3 hours

An investigation of astronomy, geology, and other physical sciences, including the origin of the universe and solar system and the nature of physical science, matter, and energy. This course provides a background for understanding the problems of the impact of science on human values.

Prerequisite: LACR 102 Science/Math

# HU 286 Pseudoscience in Contemporary Society

3 credits, 3 hours

The methods of and issues of contemporary science. Explores how scientific information is used in society through an examination of scientific, near-scientific and pseudoscientific claims, including strange creatures like Bigfoot and the Loch Ness monster, miracle cures for diseases and paranormal phenomena. The question of how funding might affect scientific research is also examined.

Prerequisite: LACR 102

Science/Math

# HU 288 Introduction to Brain, Mind, and Behavior

3 credits, 3 hours

An introduction to the organization of the brain and nervous system and to their interactions with other bodily systems, which produce observable behavior. Topics include brain structure and function, neurological changes over the lifecycle, and the effects of malfunctions. Students will learn about specific brain structures and how they contribute to or produce specific behavioral characteristics. We will explore learning, memory, the senses, and sex-differences in the brain, as well as other current topics.

Prerequisite: LACR 102 Science/Math

#### HU 289

# Contemporary Issues in Life Sciences

3 credits, 3 hours

Each semester this course explores one area of current research in the life sciences by focusing on three significant issues in the current scientific literature. Students participate in a series of semi-independent inquiry activities. For each research issue, student teams complete a challenge that demonstrates their ability to understand, collect, interpret and apply appropriate information in order to propose solutions and to convince classmates of the success of their approaches.

Prerequisite: LACR 102

# Science/Math HU 292

# Introduction to World Religion

3 credits, 3 hours

An exploration of world religious traditions originating in Africa, the Americas, China, India, Japan, and the Middle East. Religions are studied in their historical and cultural context, including their development in various times and places, and their beliefs regarding the cosmos, society, the self, and good and evil. Prerequisite: LACR 102 Social Science

# HU 294 Opera and Politics

3 credits, 3 hours

Throughout the history of its civilization, whether at courts or in public theaters, opera has exhibited a magnetic pull on artists and audiences attracted to the exploration of political themes. This course examines operatic instantiations of the conflict between social conformity and personal freedom, the hedonistic abuse of power, the glorification of past achievements in order to deflect attention from present impotence, the retreat from political disillusionment and idealized interior worlds. General commentary on musical, formal, and dramatic elements characteristic of historical periods alternates with closer analysis of specific works.

Prerequisite: LACR 102 Humanities

# HU 310 The Stories of Chekhov

3 credits, 3 hours

The readings will include most of Chekhov's best stories, excerpts from his letters, some critical interpretations, and supplementary material on family life. Consideration of the literary merits of his stories and exploration of what goes on between the people in them. *Prerequisite: HU110B* 

Literature

# HU 311 Greek Drama

3 credits, 3 hours

Plays by Aeschylus, Sophocles, Euripides, and Aristophanes are examined to understand their own integrity as works of art and to develop an appreciation of the extraordinary accomplishment of Greek drama. Prerequisite: LACR 102

Prerequisite: LACR 102 Literature

# HU 313 Poetry Writing Workshop

3 credits, 3 hours

Students' poems are discussed, criticized, revised, and improved. Principles governing the decision to change a poem in various ways, the study of poems by American and English poets, the reading of some criticism, and concentration on the basic principles of craft are all included. Theories involve sound, content, meaning, and purpose of student poems and of poetry in general. The poet's sense of an audience also figures in the discussion.

Prerequisite: LACR 102 Humanities/Literature

# HU 314 Literature & Film

3 credits, 3 hours

This course explores different subjects through the art of literature and film. Among the topics treated have been images of Vietnam, the thriller, and science fiction. *Prerequisite: LACR 102* 

Literature

# HU 315A Modern Drama 3 credits, 3 hours

A study of the modern theater from the end of the 19th century to the present. Students will read some of the world's most famous playwrights: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Lorca, Brecht, and Beckett. Theater trips are part of the experience of this course.

Prerequisite: LACR 102 Literature

# HU 315B Contemporary Drama

3 credits, 3 hours

A study of the experimental developments in today's theater, both on Broadway and off, from Waiting for Godot to the present moment. Students will read some of the most famous playwrights of our times: Genet, Beckett. Ionesco, Albee, Pinter, and Shepard, as well as some not so well-known. Theater trips are part of the experience of this course. Prerequisite: LACR 102

Literature

# HU 316 American Playwrights

3 credits, 3 hours

A study of the American theater in the past 50 years, looking at the works of such authors as O'Neill, Miller, Williams, Albee, and Shepard. Theater trips as well as showings of filmed plays.

Prerequisite: LACR 102 Literature

# HU 317A Romanticism

3 credits, 3 hours

A study of the Romantic movement in England, including the major poets (Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats), several novelists (including Bronte's Wuthering Heights and Mary Shelley's Frankenstein), samplings from the letters and essays. Some of the predominant Romantic themes - the artist as outcast, revolution, man's relation to nature - will be addressed. Prerequisite: LACR 102

Literature

# HU 318

# Literature of the Roman Empire

3 credits, 3 hours

After a glance at Greek influences, the course will focus on the literature of classical Rome. Readings from epic, drama, and lyric, with an emphasis on the interaction between those classical forms and the culture that produced them.

Prerequisite: LACR 102 Literature

# HU 319 Self and Nature: the Dynamics of Romantic Landscape

3 credits, 3 hours

This course features literature and painting of the Romantic era in England and Germany, with excursions to France and America and into the medium of music. We will observe how landscape description in Romanticism developed a new vocabulary for experience of the self and the self's relation to nature and community.

Prerequisite: LACR 102 Literature/Humanities

# HU 320A Western Literary Masterpieces I Ancient to Medieval

3 credits, 3 hours

Works from antiquity through the Middle Ages that form the foundation of Western literature. Focuses on the creation of character, the structure and form of the works and the perspectives and values they reveal. Examines the questions asked by different cultures and how human potential, fate, and reality are defined.

Prerequisite: LACR 102 Literature

# **HU 320B**

# Western Literary Masterpieces II Renaissance to Neoclassical

3 credits, 3 hours

Works from the Renaissance through the Neoclassical period that form the foundation of Western Literature. Focuses on the creation of character, on structure and form, but also on tone (humor, parody, satire and irony) and the perspectives and the values that the works reveal.

Prerequisite: LACR 102 Literature

# HU 322 Scriptwriting

3 credits, 3 hours

This workshop course introduces students to the discipline of writing for theater. Focusing on the elements necessary for the creation of producible scripts, the student develops practical skills leading to the creation of a short work for stage by the end of the semester. 
Prerequisite: LACR 102

Prerequisite: LACR 102 Humanities/Literature

# HU 323 Arts Criticism

3 credits, 3 hours

A writing course designed to promote understanding and interpretation of the arts across a multi-disciplinary spectrum and to provide students with the basic tools of critical analysis. Group discussion and selected readings. Prerequisite: LACR 102 Humanities

# HU 325 Fiction Writing

3 credits, 3 hours

This course focuses on writing short fiction. Students will study the elements of creative writing, experiment with several forms, and develop a clear voice. The goal is to produce a portfolio of finished pieces.

Prerequisite: LACR 102 Humanities/Literature

# HU 342 Arts of China

3 credits, 3 hours
Painting, sculpture, architecture, and decorative arts from the Neolithic period (16th century B.C.) to the Ching dynasty (18th century A.D.) Special emphasis is placed upon Shang bronze ware, H'an and T'ang sculpture, and Sung and Ching pottery. The various art styles are related to their historical, religious and social background, with particular emphasis on the impact of Confucianism, Taoism, and Buddhism on Chinese art and architecture. From time to time, Eastern and Western cultures will be compared to understand better the similarities and differences

Prerequisite: LACR 102 Art History/Humanities

#### HU 344 Avant-Garde Cinema and Video

3 credits, 3 hours

between the two.

An examination of the arts of experimental film and video. The exploration of mental states, visual metaphors, process, and non-traditional forms and structures are central to the course. In addition, the focus is on the co-existence of avante-garde film and video with their commercial counterparts. Also examines film and video language in relation to other art languages.

Prerequisite: LACR 102 Humanities

# HU 345 Modern Architecture

3 credits, 3 hours

The course investigates modern architecture, its theoretical premises, and the social context that generated it. Students will also inquire into modern architecture's legacy: postmodern architecture.

Prerequisite: LACR 102 Art History/Humanities

## HU 347 Arts of Africa

3 credits, 3 hours

Artistic, religious, sociological, and geographic aspects of societies in sub-Saharan Africa are studied in order to establish continuity as well as distinction between their art forms, Black American folk art, an extension and transformation of African art, is analyzed. Prerequisite: LACR 102 Art History/Humanities

# HU 348 American Art to 1945

3 credits, 3 hours

A survey of American art, architecture, and design, emphasizing the 19th and 20th centuries. The material covered is divided into a series of sections or themes and is considered in relation to tradition. Each section or theme is studied through the work of the major artists who best represent it.

\*Prerequisite: HU 110B\*

\*Art History/Humanities\*

# HU 349 American Film Genres

3 credits, 3 hours

A course, the content of which will vary each time it is offered, that will consider various film genres and styles in American cinema, such as comedy, film noir, the Western, the musical, and the American independent film. *Prerequisite: HU110B* 

# Humanities

# HU 354 Women Artists

3 credits, 3 hours

A chronological survey of professional female painters and sculptors active in Western Europe and the United States, from the 16th century to the present. The role played by women artists in earlier ages, other nations, and different media will also be examined. Three written assignments.

Art History/Humanities

# HU 355 Dada and Surrealism

3 credits, 3 hours

The history of the post-World War I antirational movements, Dada and Surrealism. Since these were literary and political as well as artistic movements, attention is given to texts by such authors as Artaud, Breton, Freud, Jarry, Rimbaud, and Tzara, as well as to works of art.

Prerequisite: LACR 102 Art History/Humanities

# HU 357 Modern Art

3 credits, 3 hours

At the beginning of the 20th century, artists responded to new technological forces and the pressures of mass culture in styles such as cubism, constructivism, and surrealism—styles that are still being explored by our contemporaries. The course surveys the period 1880-1980, emphasizing the continuity of the modern artist's situation and role.

Prerequisite: LACR 102 Art History/Humanities

# HU 359 Politics and the Media

3 credits, 3 hours

This course analyzes how political and social forces interact with the American community and how that interaction affects government structure and policy. Factors such as population profiles, suburbanites, elite groups, public opinion, party organization, elections, and reform movements are studied.

Prereautistic: LACR 102

Prerequisite: LACR 102 Social Science

# HU 361 Islam: Religion & Culture

3 credits, 3 hours

Islamic culture as it is refracted in various religious and literary texts by Muslims from Arabia, Iran (Persia), India as well as North America. The course will begin with discussion of the centrality of prophecy and scripture in Islam, followed by a perusal of Islamic theology and mysticism, and end with a sampling of primarily literary prose and poetry pieces that provide insights into the multifarious facets of Islamic civilization.

Prerequisite: LACR 102 Social Science

#### HU 362A

# American Civilization

3 credits, 3 hours

An in-depth study of the origins of American society with an emphasis on the particular political, social, and cultural patterns that shaped the course of American development. The first semester surveys the process of settlement, colonial societies, independence, the growth of the egalitarian spirit, and the Civil War.

Prerequisite: LACR 102 Social Science

# HU 362B American Civilization

3 credits, 3 hours

This course studies the American society in the modern period. From the perspective of today, the course examines the legacy of Reconstruction, the Industrial Revolution, the Reform Movements, the World Wars, and the Cold War. The factors in the past that have shaped contemporary society are stressed. Prerequisite: LACR 102

Social Science

# HU 363 Modern Culture

3 credits, 3 hours

An exploration of various aspects of the condition of culture in modern society. Topics include the nature and rise of mass or popular culture and its relationship to high culture, advertising and the cultural critique of capitalism, modernism and the avant-garde in the arts, the intellectual's role in society, and the relationship between culture and politics. As this is a course in sociology, the connections between culture and society are emphasized in every instance.

Prerequisite: LACR 102 Social Science

# HU 364 Sociology of Art

3 credits, 3 hours

An examination of the relationships that exist between art and society. The course will focus on the social influences that shape the creation and reception of artistic works. Topics include the social role of the artist; art as a socially organized form of work; the social institutions of artistic production, transmission, and audience reception; and the understanding of art in terms of its social content.

Prerequisite: LACR 102

Social Science

#### HU 365A

# History and Culture of Latin America

3 credits, 3 hours

The history and culture of Latin America, including indigenous as well as European cultural sources. National distinctions and the origins of modern society in the area will be developed.

Prerequisite: LACR 102 Social Science

# HU 366 The City

3 credits, 3 hours

A study of the city in history, the forces that shaped its development, and the impact the city has had on history. The American city from the 17th century to the present will be used as the model for this study.

Prerequisite: LACR 102 Social Science

# HU 367 Eastern Religions

3 credits, 3 hours

This course explores the following religions: Hinduism, Buddhism, Confucianism, Taoism, and Shinto. Each is studied in its historical and cultural context, including its development into various forms over the years and in different places, and its beliefs regarding views of the cosmos, society, the self, and good and evil. Some names and dates must be memorized. In addition to a text, students will read from the literature of each religion.

Prerequisite: LACR 102 Social Science

# HU 368 Sociology of Politics

3 credits, 3 hours

The interaction of political, social, economic, technological, and cultural forces in American society with their resultant impact on the political system. A brief introduction to political science is incorporated early in the semester. Factors such as population profiles, "suburbanites," elite groups, party organization, elections, and reform movements will be considered.

Prerequisite: LACR 102 Social Science

# HU 369 Cultural Ecology

3 credits, 3 hours

A review of the various cultural adaptations found in different environments such as deserts, grasslands, circumpolar regions, tropical and temperate forests, islands, and highaltitude and urban areas. These adaptations include hunting and gathering, fishing, and agriculture (shifting, irrigated, and industrial). The attitude toward the environment, population growth, and the use of labor, technology, energy and other resources will be considered. Perequisite: LACR 102 Social Science

# HU 370

# **Greek Philosophy**

3 credits, 3 hours

We examine fragments from pre-Socratic philosophers, following which we consider the writings of Plato, including three or four dialogues and *The Republic*. Finally, we read selections from Aristotle's writings on physics, the soul, and aesthetics.

Humanities

#### **HU 371**

# The American Suburbs

3 credits, 3 hours

The modern suburb has had a tremendous impact upon the history, culture, politics, and art of American society. An investigation of the historical development of the American suburb as well as its modern form. Looking at the suburb as a cultural phenomenon, we will explore both the stereotype of the suburbs as well as its more complex reality. We will also examine works of fiction, photography, painting, filmmaking, architecture, and design that have emerged out of this strange and familiar landscape.

Prerequisite: LACR 102 Social Science

# HU 372 Continental Philosophy and Existentialism

3 credits, 3 hours

Continental philosophy examined as a Western alternative to the analytic method. Following some historical background, the concentration is on the works of Jean-Paul Sartre; readings from both his philosophic works and his literary works.

Prerequisite: LACR 102 Humanities

# HU 374 Personality & Creativity

3 credits, 3 hours

Through readings of works of major theorists on the nature of personality and on creativity, the course poses two major questions: "What do major theorists have to say about the human personality?" and "What do major theorists have to say about what it means to be a creative person?" There are a number of ways of answering these questions and it is not the purpose of the course to choose the "best" answer, but rather, to put the student in a better position to make his or her own decisions. Prerequisite: LACR 102 Social Science

# HU 378 Psychology of Touch

3 credits, 3 hours

As Bertrand Russell put it "Not only our geometry and our physics, but our whole conception of what exists outside us, is based upon the sense of touch." If they are not touched during the early stages of development, small animals (and humans) experience a number of physical and behavioral problems. Lack of tactile stimulation directly affects development of certain brain regions with the consequences ranging from distorted body image to inadequate social behavior and death. In this course students will learn about the role the sense of touch plays in early physical development and in the development of perceptual and cognitive skills. The last part of the course will be devoted to the aesthetic dimension of touch and the significance of early tactile stimulation for the visual and performing arts.

Prerequisite: LACR 102 Social Science

# HU 381 Urban Wildlife

3 credits, 3 hours

As we humans modify natural habitats and expand our population, we increasingly encounter wild animals in "our" environments. In some cases, we have created "green" spaces that actively attract other species; in still other cases we integrate perfectly designed animal habitats into our buildings, monuments, and other urban structures. This course examines the ways in which humans and other animals interact in shared and contiguous environments based on semi-independent field studies carried out by students on selected species. After an introduction to common species and a short period of directed study, teams of students will plan, carry out, and analyze one short term (four-week) study of one species of their choice that inhabits urban Philadelphia. Prerequisite: LACR 102 Science/Math

# HU 382 Social Psychology

3 credits, 3 hours

A survey of major social problems today and an analysis of society's resistance to implementing the necessary painful solutions. Students will study the current status of major social institutions and their increasing failure to meet and satisfy human needs. Some of the other areas that will be studied are mental health and mental illness, human values, love and marriage, dreams, and preventive programs.

Prerequisites: LACR 102; HU 181A or HU 181B Social Science

# HU 383 Personality & Adjustment

3 credits, 3 hours

The study of personality, the patterns of behavior, and predispositions that determine how a person will perceive, think, feel, and act. The inner life of men and women, the quality of their character, their adjustment to their social milieu, and their potentialities for self-fulfillment are all explored. Special attention is given to adjustment problems of artists in work and in love.

Prerequisite: LACR 102 Social Science

# HU 384 Abnormal Psychology

3 credits, 3 hours

Human development and abnormal psychology: ego defenses, emotional disorders, therapeutic theories, and treatment techniques. Clinical diagnosis and classification of mental disorders.

Prerequisites: HU 181A or HU 181B Social Science

# HU 385 Concepts of Modern Physics

3 credits, 3 hours

A survey of important concepts in 20th century physics, including chaos theory, cosmology, quantum mechanics, and relativity. Without using mathematics, we will examine the tumultuous changes that have taken place in the scientific view of space, time, and physical reality.

Prerequisite: LACR 102

Science/Math

# HU 386 Human Genetics

3 credits, 3 hours

Explores the fundamentals of genetics through the study of our own species, Homo Sapiens. Introduces the students to the study of inheritance and how molecular, physiological, environmental, and behavioral mechanisms affect the measurable characteristics of humans around the world. Topics include genetic diseases and unusual physical characteristics, among others. Using local resources, students engage in problem-solving activities in comparative biology.

Prerequisite: LACR 102 Science/Math

# HU 388 Perception

3 credits, 3 hours

The structure and function of the senses of vision, audition, olfaction, gustation, touch, temperature, kinesthesis, time, and the brain and nervous system are considered as they relate to perception.

Prerequisite: LACR 102 Science/Math

# **HU 389 Evolution in Modern Perspective**

3 credits, 3 hours

Evolution is the unifying theoretical foundation of all the life sciences. This course explores the mechanisms that produce evolution, and their meaning for our current knowledge in biology, conservation, medicine, agriculture, and related sciences. Students will also consider the effect(s) that society's awareness of evolution has had on social institutions such as law, literature, politics, and education. Prerequisite: LACR 102

Science/Math

#### HU 390 Mass Media and The Arts

3 credits, 3 hours

The purpose of this course is to develop an understanding of mass media and popular culture, primarily in the United States since the 1890s. Various forms of mass media will be defined and the shared techniques by which these forms seek to communicate will be analyzed. Finally, the values, both aesthetic and social, embodied in both these media and popular culture will be examined in relation to social and economic change.

Prereauisite: LACR 102 Social Science

# HU 395 Style in Art

3 credits, 3 hours Prerequisite: LACR 102 Social Science

# **HU 410** The Uncanny

3 credits, 3 hours

This course is dedicated to an exploration of the phenomenon of the uncanny as it has been represented in literature, the graphic arts, and film. Material is principally drawn from three eras: the Middle Ages and Renaissance, the 19th century, and the 20th century. Artists range from Holbein and Bosch to Kafka and Hitchcock.

Prereauisite: LACR 102 Literature/Humanities

# HU 411 Shakespeare

3 credits, 3 hours

The dramatic works of the supreme writer of the English Renaissance: Shakespeare. A selection of his comedies, histories, tragedies, and romances are read. Focuses on the plays not only as literary accomplishments but also as theatrical performances existing in threedimensional space. Concerned with both the parameters of the original Renaissance stage and with modern translations and transformations of the plays.

Prerequisite: LACR 102 Literature

# HU 412 **Detective Film and Fiction**

3 credits, 3 hours

This course will examine the genre known as hard-boiled detective fiction as it developed in literature and then was extended by feature films. Among the authors to be considered are Dashiell Hammett, Raymond Chandler, and Ross MacDonald; among the films are The Maltese Falcon, The Big Sleep, and The Long Goodbye.

Prerequisite: LACR 102 Literature

# HU 413 Literature and Film: From Text to Screen

3 credits, 3 hours

Explores the conceptual and the technical leap between the written text and its transformation to a cinematic text on the screen. The students will examine what happens to plot, characterization, and bound and free description when a narrative text is converted to an audiovisual presentation. In certain examples, the transformation of narrative structure will be traced from the novel to the screenplay to the finished film. Students will gain insights into the relationships between written and filmed dialogue, between written description and cinematic mise-en-scene, between the novel's omniscient narrator and the film's voice-over. Prerequisite: LACR 102

Literature

# HU 414A Big Fat Famous Novel

3 credits, 3 hours

We will read three of the world's best and most important novels: Tolstoy's War and Peace, Melville's Moby Dick, and Joyce's Ulysses. Each provides great pleasure to the serious reader and much material for intense discussion. Each novel will have the equivalent of its own little course, about one month long. Prerequisite: LACR 102 Literature

# **HU 414B** 19th Century Novel

3 credits, 3 hours

We will study some of the most admired, best-loved books of the world, written in the heyday of the novel, the 19th century: Crime and Punishment, by Dostoevsky, Madame Bovary by Flaubert, Wuthering Heights, by Bronte, Great Expectations, by Dickens, Portrait of a Lady, by James. This is a course for people who love to read. Prerequisite: LACR 102

Literature

# HU 415A Modern Poetry

3 credits, 3 hours

The reading and interpretation of major poets-Eliot, Stevens, Williams, Whitman, Bishop, for example, and some important contemporary poets such as Kinnell, Levertov, and Wright. Foreign poets in translation are also part of the course: Milosz, Pavese, Hikmet, Akhmatova, to name four. Prose by most of the poets concerning poetry is included as an important part of understanding and interpreting the readings. Several of the poets have written important criticism. Analysis of each poet's style and why the poet has developed it form part of the course. Aesthetic theory and the function of poetry as a social force will also be considered. Prerequisite: LACR 102

Literature

# **HU 415B** Contemporary Poetry

3 credits, 3 hours

Beginning with the Beats, the major schools of contemporary poetic practice such as the deep image, language/action, confessional poetry, new formalism, and projectivism are addressed. The effects of feminism, sexual orientation and racial identity on contemporary poetry are also examined.

Prerequisite: LACR 102 Literature

# **HU 416A** Contemporary Novel

3 credits, 3 hours

This is a course for people who like to read. We will study 10 (count 'em: 10!) novels by some of the most interesting authors of the past two decades - including works from North and South America and Eastern and Western Europe. Some will be weird, some beautiful, some sexy, some funny. Prerequisite: LACR 102

# **HU 420 Major Writers**

Literature

3 credits, 3 hours

Focuses on the life and work of a single important writer. Among the authors who have received this intense examination have been James Joyce, Samuel Beckett, and Emily Dickinson.

Prerequisite: LACR 102 Literature

# HU 422 American Politics and Culture: 1945-1975

3 credits, 3 hours

The interaction of politics and culture from 1940 to 1975. Course material will include fiction and poetry, history and journalism, and film.

Prerequisite: LACR 102 Literature/Social Science

# **HU 424** Latin American Literature

3 credits, 3 hours

Latin American literature has had tremendous influence not only upon post-war European and American literature but upon other arts as well. In this course we will study the major exponents of Latin American literature. While the course is not a survey, it will attempt to trace the origins of both style and imagery by looking at the earliest exponents of Latin American literature. It will also attempt to show how Latin Americans began both to define themselves and to understand their landscape through literature. The focus, however, will be on the writers of the so-called boom, who managed to assimilate the tradition and be completely new and original. Prerequisite: LACR 102

Literature

#### **HU 425**

# Advanced Fiction Writing Workshop

3 credits, 3 hours

A follow-up to the Fiction Writing Workshop (HU 325). Students will produce, critique, read, and revise short stories in a more inviting and reading-intensive environment. Goals are to hone critical skills, develop and refine students' individual voices, and provide a portfolio of finished pieces.

Prerequisite: Permission of the Instructor. Humanities/Literature

# **HU 442** Abstract Expressionism

3 credits, 3 hours

Abstract Expressionism was the most important movement in post-WW II American art. This course will survey its origins, accomplishments, and decline.

Prereauisite: LACR 102 Art History/Humanities

# **HU 448A** American Art Since 1945

3 credits, 3 hours In 1945, World War II ended and the focus of modern art shifted from Paris to New York City. The course begins with Abstract Expressionism; studies other major American styles, such as pop art and minimalism; and concludes with post-modernist development such as performance and decoration by artists. Prerequisite: LACR 102 Art History/Humanities

# **HU 448B** European Art Since 1945

3 credits, 3 hours

Art since World War II has been dominated by the New York market and by the issue of abstraction; in Europe, however, artists continued to use the human figure as a vehicle for social and ethical concerns, and in the last 10 years, their engagement has become a model for younger artists in both Europe and America. The course will look at crafts and book arts as well as at fine arts; it will also make use of plays and films.

Prerequisite: LACR 102 Art History/Humanities

# HU 449 Diaghilev and the Ballet Russe

3 credits, 3 hours

The role of the impresario Serge Diaghilev and his Ballets Russes in shaping the course of music and dance ca. 1909-1929. Special emphasis will be placed on the relationships between various artists, dancers, choreographers, and writers including Michel Fokine, Alexandre Benois, Pablo Picasso, Jean Cocteau, Vaslav Nijinsky, Tamara Karsavina, George Balanchine, Leon Bakst, Leonide Massine, and others. Works to be studied include Igor Stravinsky's Firebird, Petrushka, Rite of Spring, Les Noces, and Chloe; Erik Satie's Parade: Manuel de Falla's The Three-Cornered Hat: Darius Milhaud's Le Train bleu: Francis Poulenc's Les Biches: Serge Prokofiev's Chout The Buffoon; and Constant Lambert's Romeo and Juliet. Excerpts from other Diaghilev ballets will be introduced. The course focuses on activities in Paris. Prerequisite: LACR 102

Humanities

# **HU 450** Arts of India

3 credits, 3 hours

Painting, sculpture, and architecture from the Indus Valley civilization of the second millennium B.C. through the different periods of the Buddhist, Hindu, and Islamic dominance to the Raiput painting of the 18th century A.D. Different art styles are related to their historical, religious, and social background. Prerequisite: LACR 102 Art History/Humanities

# **HU 451** Art of Islam

3 credits, 3 hours

The course covers architecture, architectural decoration, calligraphy, book illustration, textile and ceramic art of the Middle Eastern countries from the beginning of the Islamic era (7th century A.D.-18th century A.D.). It studies the impact of Islamic religion on the character of Islamic art and architecture. It also studies the various regional styles within this unified visual mode of expression. From time to time Islamic and Christian cultures will be compared so as to understand better the similarities and differences between the two

Prerequisite: LACR 102 Art History/Humanities

# HU 453 Arts of Japan

3 credits, 3 hours

Painting, sculpture, architecture, and minor arts of Japan from the Neolithic period to the 18th century A.D. The emergence and the development of a unique national style from an art world dominated by Chinese influence. The development of painting from the medieval Yamoto-e narrative scrolls through the 15th century. The evolution of various architectural styles from the great Buddhist temples of the 7th century to the majestic castles of the 17th century. In sculpture and pottery, the technical improvements and the change of aesthetic values from the Jomon and Yayoi phases to the porcelains of the 17th century are analyzed. A brief history and social background of Japan accompanies the study of the various art styles. Special attention is given to the influence of Zen Buddhism on Japanese

Prerequisite: LACR 102 Art History/Humanities

# HU 456 Major Artists

3 credits, 3 hours

The course concentrates on a single artist or a group of related artists. Among the artists who have come under this intense investigation have been Donatello, Michelangelo, Rembrandt, and Picasso. The course has been designed to give students an in-depth knowledge of one artist's life and art or the artists of a single school.

Prerequisite: LACR 102 Art History/Humanities Repeatable for credit.

# HU 462 American Social Values

3 credits, 3 hours

The cultural values of any society provide the fundamental principles around which it is organized and patterned; at the same time they justify the society by investing it with meaning and purpose toward which its members orient their actions. This course attempts to understand the nature and meaning of American society at the highest level of generality through an examination of some of its central value orientations. These include individualism, equality, achievement, activism, practicality, progress, materialism, freedom, democracy, and secular rationalism. The origin and meaning of some of these orientations are developed as well as their consequences both for the quality of American society as a whole and for the character of individuals trying to live their lives in it today.

Prerequisite: LACR 102 Social Science

# HU 463 Middle Eastern Art and Culture

3 credits, 3 hours

An introduction to the art and culture of the Middle East through the perspective of anthropology and art history. This course examines design, symbol, and techniques of Middle Eastern art, particularly painting, architecture, ceramics, glassware, textiles, and metal work. These arts are examined in their social, cultural, and historical context, which will include: the role of the artist and craftsman in the Middle Eastern society, the influence of Islam on ritual and symbol, the influence of environment on materials and architecture, urban-rural traditions, trade patterns and market organization, diffusion of design and materials.

Prerequisite: HU 110B Social Science

#### HU 464 Holocaust

3 credits, 3 hours

The Holocaust is a watershed event in modern history. This traumatic episode left indelible marks on Western society, probably for generations to come. It was caused by factors that still exist in the world. This course examines the history that led to the Holocaust, and will attempt to understand what happened and what meaning it has for us today.

Prereausitie: LACR 102

Prerequisite: LACR 1
Social Science

# HU 466 Comparative Religions: Religions of Asia

3 credits, 3 hours

A study of the world's major religions through their historical development, beliefs, sacred literature, and the works of contemporary writers. The first semester is concerned with Eastern religions such as Hinduism, Buddhism, and Taoism; the second semester deals with Judaism, Christianity, and Islam. Prerequisite: LACR 102 Social Science

# HU 467 Comparative Religions: Religions In America

3 credits, 3 hours

A historical study of beliefs and practices of various religious groups that have shaped American culture, including Mormons, Jehovah's Witnesses. Christian Scientists, Scientologists and others. We will discuss traditional main-line groups as well as newer movements, and we will pay special attention to ethnic and racial minorities, as well as to women in American religion.

Percequisite: LACR 102
Social Science

# HU 478 Aesthetics Seminar

3 credits, 3 hours

Advanced philosophic problems related to works of art and discourse about works of art. We will review the analytic method of philosophic inquiry and discuss the philosophy of Wittgenstein and other 20th century philosophers interested in the philosophy of language. We will examine Language of Art by Nelson Goodman.

Prerequisite: LACR 102 Humanities

# HU 483 Theories of Personality

3 credits, 3 hours

Introduces the study of personality and how patterns of behavior, interaction, perception and response are understood by a broad variety of theorists. Questions of nature vs. nurture, whether the past impacts the present, and what defines mental health are discussed. Psychodynamic, cognitive, humanistic, and behavioral approaches are compared and contrasted.

Prerequisites: HU 181A or HU 181B; and one additional course from: HU 181A/B, HU 374, HU 378, HU 382, HU 383, HU 384, HU 484 or MM 360 Social Science

# HU 484 Educational Psychology

3 credits, 3 hours

An introduction to educational psychology for potential educators. The basic principles of learning theory and education are presented and critically examined. Using a psychosocial orientation, the developmental stages of the human life cycle are explored, as well as the needs of a variety of special populations, e.g., those with learning disabilities or physical disabilities. Considerable attention is given to increasing awareness and understanding of communication, group dynamics, and organizational behavior.

Prerequisite: LACR 102 Social Science

#### HU 485 Brain and Behavior

3 credits, 3 hours

An introduction to the organization of the brain and nervous system and to their interactions with other body systems, which produce observable behavior. Topics include brain structure and function, neurological changes over the life cycle, and the effects of malfunctions. Students will learn about specific brain structures and how they contribute to or produce specific behavioral characteristics. We will explore the neurochemistry of drug addiction, degenerative diseases, and psychoactive drugs, as well as other current topics of interest.

Prerequisite: LACR 102 Science/Math

# HU 492 Vienna and Berlin: 1890-1925

3 credits, 3 hours

At the beginning of the 20th century, Vienna and Berlin were important centers during one of the richest periods in cultural and artistic history of the Western world. Much of the science and art of this century was given its focus and thrust by the men of genius working in these two cities. In this course, students study the works of Einstein, Freud, Mahler, Schoenberg, Wittgenstein, Kafka, and the German Expressionists. This is an inter-disciplinary course involving the visual, musical, and literary arts, as well as philosophy. Prerequisite: LACR 102

# HU 495 Dante in the Modern World

3 credits, 3 hours

Dante's Divine Comedy has been highly influential on art, music, and drama from its own time to the present. The shaping power of the poet's journey, his search for answers to ultimate questions, his quest for order and its reflection in his art continue to inspire reactions from fellow artists. The course will consider a number of works reflecting this influence in several media: drama (Beckett, Sartre, Brecht), poetry (Baudelaire), music (Liszt, Puccini, Zandonai), and the visual arts. We will concentrate on the Inferno, but will consider also the Paradiso and Purgatorio. Prerequisite: LACR 102

Literature

# HU 497 Women and Sex Roles

3 credits, 3 hours

An introduction to the history of women and to theories of gender. An interdisciplinary course combining history, literature, and the visual arts. Slide lectures on images of women in art, myth, and religions, from ancient times to modern. Economic and historical factors affecting how women have lived. Definitions of masculinity and femininity. The nature-nurture debate over hormonal differences.

Prerequisite: LACR 102

Prerequisite: LACR 10. Social Science

# HU 498 Art, Media and Society

3 credits, 3 hours

A seminar exploring the identity crisis of the modern artist in the period since the industrial revolution and the rise of the middle class. Conflicts or collaborations between the fine arts and commercialism, including mass media and new technology, from Romanticism and the arts and crafts movement to Pop Art and the Web. Issues of authorship, production, quality, and permanence. Who determines taste, and why? Does high art have a future? Perequisite: LACR 102 Humanities

# HU 648 American Art Since 1945

3 credits, 3 hours
In 1945, World War II ended and the focus
of modern art shifted from Paris to New
York City, The course begins with Abstract
Expressionism; studies other major American
styles, such as pop art and minimalism; and
concludes with post-modernist development
such as performance and decoration by artists.
Meets with HU 448A. Graduate students are
required to meet with the instructor prior to
the start of class to determine and outline the
nature of the requirements to be met, and the
quality of the work expected of them.
Open to all graduate students.

Humanities

# **Industrial Design**

# ID 113 Freshman I.D.

1.5 credits, 3 hours

This course introduces first-year students to the issues surrounding the profession and highlights its importance in informing culture and shaping the way we live. Students will be exposed to the fundamental skills required to support the process of concept ideation, design development, and presentation of products and furniture. These fundamentals will be introduced through in-class exercises, lectures by visiting professionals, and direct involvement in relevant activities within the Industrial Design Department itself.

Open to all students.

# ID 200A/B Studio 1: Projects Studio

3 credits, 6 hours each

A conceptual and practical understanding of design and three-dimensional problem-solving process. This studio is taught in a collaborative manner, with two instructors conducting projects individually or as a team in order to provide focused instruction and integrated experiences covering a wide range of subjects including the tools, processes, and languages of design and modelmaking. Emphasis is on the development of three-dimensional modelmaking skills, problem solving and creative thinking and their application to problems of design.

Prerequisites: FP 111, FP 121, FP 131

# ID 214 Materials & Processes Seminar

3 credits, 3 hours

A writing-intensive course introducing the student to the nature of materials used in industrial products and the various processes by which they are formed. Films, lectures, and field trips familiarize students with wood, metal, and plastic materials as well as processes such as injection molding, laser cutting, and stereolithography. Emphasis is placed on the study of material characteristics and the appropriate use of forming methods. Introduction to technical information, specification writing, and professional communications.

Prerequisites: FP 111, FP 121, FP 131

# ID 220A/B Studio 2: Techniques

3 credits, 6 hours

This studio will assist the student to acquire essential two-dimensional representational skills to support the process of design, including production and presentation. It is taught in a collaborative manner, the instructors conducting projects individually or as a team in order to provide instructor and experiences over a wide range of subjects, including the tools, processes and languages of conceptual drawing, rendering and detailing using both the computer and traditional media as means to assist design and control production. Principles of technical specification and machine control are introduced as are concepts such as rapid photocopying, computer-integrated manufacturing, parts reduction through integration and other techniques for efficient production. Students learn to apply these techniques to design problems addressed in ID 200: Projects Studio.

Prerequisites: FP 111, FP 121, FP 131

# ID 290 Design Issues Seminar

3 credits, 3 hours each
This course is designed to assist the student to
develop an understanding of the major issues
for design in modern society. Discussions
range from issues such as the ecological
responsibility of designers to the contributions
of individual designers and design organizations throughout the history of the discipline.
Assignments include research and demonstration projects that explore ideas and illuminate
ethical, practical, and moral issues with which
designers should be concerned. Students prepare information and present their views on
issues through written, oral, and visual means.

# ID 300A/B Studio 3: Projects Studio

Prerequisites: FP 111, FP 121, FP 131

3 credits, 6 hours each

Following a year of basic design process, methods, and vocabulary introduction, the Junior Studio sequence focuses on solving more advanced design process and project opportunities through applied integration with Human Factors, Design Semantics and Design Communication skills. The first semester offers more advanced design projects exploring user-centered design and creative exploration of industrial materials usage. The second semester continues with a focus on collaboration with various community groups and/or industry-sponsored projects. Prerequisites: 1D 200B, 1D 220B, 1D 290

#### ID 312 Architectonics

3 credits, 6 hours

An elective course intended as a multidisciplinary forum for the investigation, appreciation, and design of architectural space, structures, and systems. Using in-class exercises as a laboratory for creative and collaborative exchange, students will learn alternative design processes, design vocabulary, user-centered experience and design. This course will develop concepts and analytical studies of objects/spaces through various 2D and 3D drawing/modeling techniques and will culminate in an actual built/altered environment.

Open to all students.

# ID 320A/B Studio 4: Techniques

3 credits, 6 hours each

Assists the student in developing graphic communication skills using computational media and applying these skills to both two- and three-dimensional images and presentations. The student is taught to conceptualize, develop, detail, present, and communicate design ideas through graphic design, computer imaging, three-dimensional computer modeling, basic animation, and interactive design presentation. The first semester focuses on integrating graphic software and the development of printed presentations. The second semester focuses on the development of interactive digital presentations.

Prerequisites: 1D 200B, 1D 220B, 1D 290

# ID 326 Human Factors Seminar

3 credits, 3 hours

The object of this research-intensive course is to develop an ability to apply technology effectively to meet human needs through the study of human engineering principles for the design of products and equipment. Human anatomy, anthropometrics and motion, and strength of body components are considered as are sensory systems, human perception, and sensitivities. Lectures are complemented by laboratory experiments designed to teach students methods of testing and evaluating their own product design concepts in human terms. Concepts of scientific writing and reporting are demonstrated through the documentation of coursework.

Prerequisites: ID 300A, ID 214, ID 320A, ID 327

# ID 327 Design Semantics Seminar

3 credits, 3 hours

This seminar addresses design as a languaging process of social interaction. Semantic principles and design vocabulary are introduced through lectures, weekly readings, discussions, and exercises. Students work on individual as well as team-based projects to increase their competence in translating these ideas, concepts, and principles into design practices, applying replicable design methods towards proposing particular products whose meanings matter and whose use is dominated by facets of human understanding.

Prerequisites: ID 200B, ID 220B, ID 290

# ID 400A/B Studio 5: Projects Studio

3 credits, 6 hours each

These studio courses focus on decisive and responsible positions in formulating new design directions. Building upon past learning, projects will sharpen fundamental skills of sketching (2D & 3D), design drawing, computer modeling, prototyping and conceptual diagramming. Students are encouraged through critical discourse and research on historical and contemporary material of cultural shifts to formulate their own ideology. Project proposals will forward questions such as social context, ergonomics, and ecological consequences. Students are expected to identify local stakeholders (industry, users, designers, etc.) and ask them to be topic advisors as appropriate. First semester projects are dedicated to three fast-paced, highly theoretical, predefined topics. The next semester is devoted to further development of one of these projects. This final semester-long project will work toward project closure and pragmatic articulation, ready to be shown both inside and outside an academic context.

Prerequisites: ID 300B, ID 320B, ID 326, ID 327

# ID 420A/B Studio 6: Professional Communication

3 credits, 6 hours

Refines the students' written, verbal, and visual presentation skills and assists them in developing communication materials for their senior theses and industry-sponsored projects. Intensive group critique of individual presentations prepared outside of class. Students develop self-promotion, presentation, and correspondence materials utilizing service bureaus and contemporary technologies such as digital files, fax and the World Wide Web to prepare and transmit this information.

Prerequisites: ID 300B, ID 320B, ID 326, ID 327

# ID 425 Advanced CAD (ALIAS)

1.5 credits, 3 hours

Students work on UNIX-based SGI Indigo computers running Alias Studio software to learn basics of high-end modeling, rendering, and animation through extensive in-class and homework exercises. Modeling covers the generation and modification of surfaces. Rendering work involves the generation and control of lights, cameras and surface-attribute specification. Animation includes turntable and flythrough techniques with an introduction to keyframe procedures. Final projects conclude with the creation of printed and videotaged portfolio materials.

# ID 490A Design Theory Seminar

3 credits, 3 hours

In this industrial design seminar, students will investigate design philosophies, issues, and pedagogy, from a historic as well as contemporary international design context. Students will study various definitions of design, will explore design theories and issues, and consider theoretical relationships with other applied arts.

Prerequisites: ID 300B, ID 320B, ID 326, ID 327

# ID 490B Design Practice Seminar

3 credits, 3 hours

Exposes the student to industrial design professional practice through discussion, lectures, and research. The following subjects are addressed: 1. Running a practice 2. Legalities and contracts 3. Publications/exhibitions 4. Client interaction 5. Job search, recruiters and directories 6. Networking (etiquette and strategy) 7. Work structure (internship, freelance, in-house etc.). Visitors and field trips represent a broad spectrum of the design community including design shop owners, design curators from galleries or museums, industrial design entrepreneurs, and copyright lawyers. *Prerequisites: ID 300B, ID 320B, ID 320B, ID 326, ID 327* 

# IN 440 Design Internship

3 credits, 90 hours/semester

Open to Graphic Design, Illustration and Industrial

Design majors only.

# Master of Industrial Design

# ID 600 Design Seminar: Concepts and Contexts

3 credits, 6 hours

A seminar devoted to examining the shift in cultural, technological, material, and professional landscapes that a graduate design candidate must navigate. Through readings, presentations, and discussions, students explore how these evolved contexts are changing the nature of design practice and thinking. Special emphasis is placed on developing key concepts and ideas that inform the work that the students undertake throughout their program. The seminar works in parallel with the studio course; topics and themes covered in the seminar are germane to the studio projects.

Open to majors only

# ID 601 Advanced Design Studio

6 credits, 6 hours

The major multidisciplinary studio where design ideology, process, development, and production are emphasized through the integration of critical issues that inform product design. Issues discussed and studied are: human experience and lifestyles; cultural and political issues; ergonomics; poetics; semantics; interactivity; imagery and form. The design process will consider above issues in the formulation of a design program; conceptual abstract studies; physical and material investigations; simulated and physical representation; and the application of manufacturing processes. Open to majors only.

# ID 602 Advanced Design Studio

6 credits, 6 hours

The major multidisciplinary studio where design ideology, process, development, and production are emphasized through the integration of critical issues that inform product design. Issues discussed and studied are: human experience and lifestyles; cultural and political issues; ergonomics; poetics; semantics; interactivity; imagery and form. The design process will consider above issues in the formulation of a design program; conceptual abstract studies; physical and material investigations; simulated and physical representation; and the application of manufacturing processes.

Open to majors only.

# ID 612 Architectonics

3 credits, 6 hours

An elective course intended as a multidisciplinary forum for the investigation, appreciation, and design of architectural space, structures, and systems. Using in-class exercises as a laboratory for creative and collaborative exchange, students will learn and apply alternative design processes, design vocabulary, user-centered experience and design. This course will develop concepts and analytical studies of objects/spaces through various 2D and 3D drawing/modeling techniques and will culminate in an actual built/altered environment. Meets with ID 312. Graduate students are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met, and the quality of the work expected of them.

Open to all CAD graduate students only.

# ID 614 Materials and Processes Seminar

3 credits, 3 hours

A writing-intensive course introducing the student to the nature of materials used in industrial products and the various processes by which they are formed. Films, lectures, and field trips familiarize students with wood, metal, and plastic materials as well as processes such as injection molding, laser cutting, and stereolithography. Emphasis is placed on the study of material characteristics and the appropriate use of forming methods. Introduction to technical information, specification writing, and professional communications. Meets with ID 214. Graduate students are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met, and the quality of the work expected of them.

Open to all CAD graduate students only.

# ID 620 Advanced Design Methods

3 credits, 3 hours

As a complement to the studio course (ID 601), this course helps to develop methodologies for critical social cultural analysis, strategies for design research, and the means of documenting that research and analysis. Students develop a common design process that provides the foundation for all subsequent MID work. The emphasis is on clear and convincing communication, a skill that is increasingly critical to designers as they work more and more with those outside their own disciplines. Content for the coursework comes directly from the studio projects themselves. *Open to majors only*:

# ID 622 Product Evaluation

3 credits, 3 hours

A studio/practicum in which students are introduced to new manufacturing processes and materials including: rapid prototyping, stereolithography, 4D CNC, low-cost tolling options, "smart" innovative materials, process representation and management systems. Students design experimental projects informed by these new industrial processes and materials.

Open to majors only.

# ID 625

Advanced Computing Application

3 credits, 3 hours

A laboratory/practicum in the use of advanced computing capabilities with emphasis on 3D computer modeling, rendering, animation, and human figure modeling to evaluate and present design solutions with attention to collaborative design support systems.

Open to majors only.

# ID 627 Human Factors Research

3 credits, 3 hours

A seminar course that addresses human behavior through the interaction with manufactured objects, environments and systems, and the ergonomic, functional, informational, aesthetic, and safety requirements encountered in the design of these products for human use. *Open to majors only*:

# ID 700 ID Seminar:

# Professional Development

3 credits, 3 hours

A professional seminar/workshop that addresses the individual career interests of each degree candidate especially as they relates to the student's thesis project. The product of this course is the formulation of a career plan and objectives tailored to each candidate, and the development of a portfolio, resume, and other documentation targeted toward the practical application of the candidate's knowledge and skill.

Open to majors only. Prerequisites: ID 710

# ID 710 Advanced Project Tutorial I

6 credits, 6 hours

The primary practicum in which design concepts are explored and skills, techniques, tools, and products are developed, demonstrated, and tested. Individual weekly meetings with faculty and with outside advisors, as dictated by project objectives and sponsorship. A faculty-monitored educational practicum in a professional or industrial setting may be arranged to fulfill preplanned project and career objectives.

Open to majors only.
Prerequisite: 1D 601

# ID 711 Advanced Project Tutorial II

6 credits, 6 hours

The primary practicum in which design concepts are explored and skills, techniques, tools, and products are developed, demonstrated, and tested. Individual weekly meetings with faculty and with outside advisors, as dictated by project objectives and sponsorship. A faculty-monitored educational practicum in a professional or industrial setting may be arranged to fulfill preplanned project and career objectives.

Open to majors only. Prerequisites: ID 602

# ID 740 Masters Thesis Research

3 credits, 3 hours

A seminar focused on the understanding and application of methodologies, techniques, and technologies appropriate to the research and development objectives of individual candidates. Initiation of the student's comprehensive plan for undertaking the Master Thesis Project.

Open to majors only.

# ID 741 Masters Thesis Project

6 credits, 3 hours

A tutorial providing the opportunity for individual candidates to shape and present the outcome of their programs of study in a manner that directly reflects their career objectives. Projects may be carried out independently, under industry sponsorship, or as part of a research project, based on a plan produced and approved in the Masters Thesis Research course.

Open to majors only.

# ID 749 Master's Thesis Documentation

6 credits, 3 hours

A tutorial providing the opportunity for individual candidates to develop and present their theses in a manner that directly reflects their career objectives. The thesis project and document must exhibit an in-depth exploration of an approved topic, which addresses an area of importance to the Industrial Design field and contributes to the body of knowledge pertaining to that area. It may be carried out under industry sponsorship, as a part of a research project, or be independently based. *Open to majors only.* 

# Illustration

# IL 100 Foundation Illustration

1.5 credits, 3 hours

Within the context of illustration assignments, students are introduced to a variety of media, methods, styles, and techniques used to create both black-and-white and color illustrations. The course will include conceptual, perceptual, and technical problems. The development of narrative skills, logical steps to problem solving, research, and creative thinking will also be covered.

Open to all students.

# IL 200A/B Pictorial Foundation

3 credits, 6 hours each

Introduction to drawing and painting skills as they relate to illustration. Objective visual perception, clarity in drawing, and technical facility are stressed. Students are exposed to visual communications, strategies and design concepts through exposure to art history and the field of contemporary illustration.

Prerequisite: FP 111

# IL 202A/B Figure Anatomy

3 credits, 6 hours each

Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy, and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.

Prerequisite: FP 111

# IL 204 Typography

3 credits, 6 hours

Beginning studies in the form, use, nomenclature, and history of typography. Individual letters, word formations, text arrangements, and the application of type to simple comnunication exercises. Use of Macintosh computer for generating type and industryaccepted software will be used.

Prerequisite: FP 121

#### IL 205 Drawing for Animators

3 credits, 6 hours

Focuses on introducing and developing the skills and disciplines needed for good figurative animation drawing. The primary issues of anatomical figure drawing with a strong emphasis on the structure and solidity of the figure, good proportions and specific movement and gesture as they relate to the model. Topics also covered: two-dimensional versus three-dimensional ways of translating form; how perspective and viewpoint are used with the figure and their effect on scale; exaggerated foreshortening techniques; diagrammatic and expressive live quality; facial expressions; hand and foot studies; capturing movement through gesture; and introduction to animal drawing for animation.

Prerequisite: FP 111

#### IL 300A/B Illustration Methods

3 credits, 6 hours each

The development of narrative imagery, pictorial illusion, and space, and their combined potential for communication. Procedures focus on developing visual awareness, personal imagery, and conceptual directions. Direct drawing situations and photographic reference (existing or student-produced) will also serve as source material for pictorial development. Various media and technical procedures will be explored. Assignments and lectures will focus on the requirements of applied illustration

IL 300A Prerequisite: IL 200B IL 300B Prerequisite: IL 300A

#### IL 301 Design Methods

3 credits, 6 hours

Within the context of design/illustration projects, a basic understanding of how artwork is reproduced in commercial print media. Emphasis is on the relationship between electronic media and production techniques. Specific programs utilized include: Adobe InDesign, Adobe Illustrator and Adobe PhotoShop.

Prerequisite: 1L 204

#### IL 302 Figurative Communication

3 credits, 6 hours

Emphasis on working from life. The course focuses on the use of the figure and or still life objects to communicate concepts in the figurative context. Drawing and painting media are explored.

Prerequisite: 1L 202B

#### IL 303 Figure Utilization

3 credits, 6 hours

Studies of the figure in narrative contexts will be explored, as will work from single and grouped models, nude and costumed. Concentration will be on developing compositions and concepts from different and often combined resources. Drawing and painting techniques will be utilized.

Prerequisite: 1L. 302

#### IL 304

#### Sequential Format

3 credits, 6 hours

Course focuses on sequential formats.

Potential areas of inquiry: brochures, direct-mail pieces, simple animations, slide presentations, multipage spreads, and identity programs.

Prerequisite: 1L 301

#### IL 310

#### Children's Book Illustration

3 credits, 6 hours

The design and illustration of children's books. Emphasis on the stages of development of a book from manuscript through dummy design to finished art. Professional practice, and working with editors and art directors will be discussed. Students will become familiar with the work of past and present book illustration and design. Juniors and Seniors preferred.

Prerequisite: FP 111

#### IL 400A/B Illustration

3 credits, 6 hours each

Assignments revolve around specific areas of illustration—advertising, book, documentary, editorial, and institutional. Emphasis is on solutions, both practical and relevant, to professional needs and demands. A senior thesis project (competing for Ely award) will be incorporated into the spring semester.

Open to majors only. 1L 400A Prerequisite: 1L 300B 1L 400B Prerequisite: 1L 400A

#### IL 402

#### Communication Workshop

1.5 credits, 3 hours

Structured as a design studio, the workshop brings Graphic Design and Illustration majors and their respective faculty together to produce posters for the School of Theater Arts productions. Students are challenged with real life, professional design studio experiences: working with a client on a deadline from concept and design through publication in the University's Borowsky Center for Publication Arts. Junior and Senior Graphic Design and Illustration majors only, approved by faculty advisors.

Prerequisite: IL 200B or GD 213B

#### IL 403A/B Senior Portfolio

3 credits, 6 hours each

Development of a portfolio based on the student's personal interests and abilities, and target markets. Students focus on a freelance or studio orientation and develop, over the year, a working portfolio for presentation at the end of the spring term. In addition, the course offers instruction in marketing and promotion, business practices and procedures, resume writing, taxes, and small business requirements as they relate to artists. The course culminates in The University of the Arts' Portfolio Day at the Society of Illustrators in New York at the end of the semester.

Open to majors only: 1L 403A Prerequisite: IL 300B 1L 403B Prerequisite: IL 403A

179

#### IL 404 Illustration Workshop: Personal Viewpoint

3 credits, 6 hours

A special elective course for qualified Junior and Senior Illustration majors. The Department invites three of America's most accomplished illustrators to share their talent, insights, and expertise by finding and emphasizing the personal conceptual viewpoint of each student. The goal is to meld that identity with each student's developing technique to create the greater vision of the artist through illustration as a self-expressive art form. Each of the three faculty presents their work and answers questions in an open forum and then teaches an intensive four-week long segment of the course. The artists give lectures, technical demonstrations, and studio assignments, and students work through a demanding process to produce finished illustrations. This flexible curriculum also allows for timely illustration issues to be covered as they develop in the field.

Open to Junior and Senior Majors only, by portfolio review.

Prerequisite: IL 300A

#### IN 440 Design Internship

3 credits, 90 hours/semester

Open to Graphic Design, Illustration and Industrial

Design majors only.

## **Internships**

#### CM 499

ship.

#### Communication Internship

1.5 credits, 90 hours/semester
Professional internship with a media organization or producer. Students gain approval for
internships from an advisor, meet periodically
for supervisory discussions, and complete a
short, reflective essay at the end of the intern-

Open to majors only.
May be taken twice for credit.

#### DA 499 Dance Internship

3-12 credits, 90-360 hours/semester Internships are a valuable part of a student's academic experience. By reinforcing and expanding classroom theory and practice, internships enable students to test career choices and gain a greater understanding of the workplace through this initial entry into the professional world. The internship assists students in testing and expanding their professional skills and knowledge, enabling them to make informed career decisions.

Open to majors only. Repeatable for credit.

#### IN 440 Design Internship

3 credits, 90 hours/semester Open to Graphic Design, Illustration and Industrial Design majors only.

#### IN 449 Fine Arts/Crafts Internship

3 credits, 90 hours/semester
Opportunities to apprentice to practicing artists, gain gallery experience, and work with
nonprofit organizations which lead to practical
experience and knowledge about the field.
Open to majors only.

#### MM 499 Multimedia Internship

3 credits, 90 hours/semester Students are placed with regional companies to expose them to a professional work environment in the fields of multimedia, web design and information management. Open to majors only.

Prerequisite: U3 Status. May be taken three times for credit.

#### MU 499 Music Internship

I-3 credits, 30-60 hours/semester
An opportunity to participate in a workplace
environment during the academic year.
Students earn internship credit by completing a minimum number of hours in the

field during the semester, and by satisfying the requirements of the sponsor, such as attendance, punctuality, responsibility, professionalism, tasks completed. Students may be assigned to recording studios, radio stations, arts organizations, or with music publishers, entertainment attorneys, music therapists, or record producers.

Open to majors only.

May be taken three times for credit,

#### TH 449 Internship

3-15 credits, hours by assignment Hands-on involvement with a professional company. Placements may consist of administrative or production support work, positions in assistance to directors, producers, stage managers, designers or dramaturgs, literary management, casting, understudying or performance, and may be outside the Philadelphia area.

Open to majors only. Prerequisite: U4 Status.

#### PF 499 Internship

3 credits, 90 hours/semester Internship program in which the student, working closely with the Media Arts Department internship advisor, is placed in one of several professional situations. Placements include assisting in professional studios, practice in biomedical photography laboratories, and working for commercial and non-profit galleries, among others. Placements in film and animation are sponsored by local independent production houses and television stations, design firms, and free-lance artists; students of film may assist in location shooting, set production, editing, casting, scripting, and a myriad of other practical tasks.

Open to majors only.

Prerequisites: PF 211B, or PF 212B, or PF 210B

May be taken three times for credit.

#### WM 499 Internship

Scredits, 90 hours/semester
Seniors are placed with regional companies to expose them to a professional work environment in the field of media. Placements vary and can include local network-affiliated television stations, public broadcasting stations, film production companies or multimedia manufacturers. A paper or journal chronicling the experience is required upon completion of the internship.

Open to majors only. Repeatable for credit.

## Multimedia

#### MM 110, MM 111 Visual Concepts I, II

3 credits, 6 hours each

The fall semester covers fundamental visual concepts including point, line, shape, composition, texture, color and image. Although non-digital techniques are occasionally used, the mastery of digital tools is a primary aspect. Exercises require students to develop a vocabulary for discussing their work while at the same time learning a basic set of software tools. The spring semester introduces the visual concepts of typography, series, sequence and narrative.

Open to all students.

#### MM 121 Introduction to Interface Design

3 credits, 3 hours

The software interface represents the focal point of user interaction with the various modes of multimedia communication. Readings by interface theorists will inform discussions on the evolution of the software interface, conceptual models, prototypes, interaction design, deliverables and basic concepts of human-computer interaction. Avenues for pursuing interactive media design in entertainment, publishing, and education will also be addressed. Current technologies, including the trend from soft to hard interfaces, in terms of their potential short- and long-term influence on communication and multimedia. Basic methods for rapid prototyping and testing are considered. Open to all students.

#### MM 130 Information Concepts

3 credits, 3 hours

Emphasis is on the importance of organizing and communicating information in a digital world. Students will acquire a basic understanding of how computers operate and communicate with each other, as well as an understanding of the evolution of the personal computer and the industries which have spun out of this technology. Student assignments include readings, database projects, and written analyses. Open to all students.

#### MM 150 Collaboration and Spontaneity

3 credits, 3 hours

Through a series of exercises, class discussions and readings students explore what it means to work as part of a team. Students learn to develop environments in which the creative process is encouraged to unfold. The basic assumptions that affect the formation of collaborative groups, such as personal responsibility, authority relations, leadership issues, individual differences, competition, the development of norms, and the generation and uses of power, are experienced, explicated, and examined. Students work within this collaborative environment to explore the connections between spontaneous verbal and nonverbal communication.

Open to all students.

#### MM 210 Visual Concepts Studio

3 credits, 6 hours

Visual problem solving in a digital environment. A project-based visual art/design studio that builds on skills developed in Visual Concepts II. This course allows students the time to concentrate on and refine the visual communications aspects of their craft through three fully realized pieces. Projects are assigned by the instructor, and conceived of and developed by the students. Projects may include: titling design and animation, visual interface design, graphic design, CD packaging design, poster and postcard design, digital painting and drawing, etc. Open to non-majors with permission of Department/

Prerequisite: MM 111

#### MM 219 Introduction to Multimedia

3 credits, 6 hours

An introduction to the basic software environments for digital interactivity. After concentrating on creating nonlinear texts, students investigate the integration of other media elements. Subjects include the use of buttons, screen navigation, transitions, basic scripting, and controlling sound and video. Open to non-majors only.

#### MM 221, MM 222 Interactive Studio I, II

3 credits, 6 hours each

Concepts and practical applications of interactivity. The first semester focuses on creating interactive media in low bandwidth environments. Developed for HTML environments and their extensions for the World Wide Web. Interactive modes explored include, but are not limited to: reading, play, and conversation. Comprised both of lecture and practical exercises. Individual creativity is stressed as well as the understanding and use of interactive devices in the communication of ideas. Both collaborative and individual exercises will be assigned. The second semester focuses on high-bandwidth applications.

Open to non-majors with permission of Department! Instructor.

Prerequisite: MM 121

#### MM 223 Interactive Narrative

3 credits, 3 hours

Introduces students to new ways of thinking about interactivity and storytelling. Students analyze how the interactive structure of an experience creates narrative. Short readings discussed in class range from Surrealist Dada and Fluxus language games to the experimental literature of Joyce and Burroughs to the literary theory of Barthes and Eco. Students examine contemporary examples of interactive media such as CD-ROMs, roleplaying games and Internet sites. Open to all students.

#### MM 231 Digital Storytelling

3 credits, 6 hours

This class explores how visual and aural languages complement the verbal while providing instruction in the use of multimedia software. After collecting old photographs, movies, tape recordings, and meaningful objects, students create stories associated with them in digital form. Open to all students.

#### MM 240 **Writing for Games**

3 credits, 3 hours

A writing laboratory that allows students to develop competency in writing rule-based procedural description as well evocative story lines for games and user/play scenarios. Special emphasis is placed on the difference in writing required between game types (chance, puzzles, and strategies) as well as game genres such as role-playing, twitch, and games of perfect information.

Prerequisite: HU 110B

#### MM 271 Survey of Multimedia

3 credits, 3 hours

Examines the chronological evolution of digital technology and its inevitable application by the aesthetic community. Beginning with the development of digital technology in the mid-1940s, the course discusses the convergence of the scientific, military, and political environments that spawned the employment of digital technology, including the path that led to the digital dominance over analog. Includes the enhancement, exploitation, and embracing of digital technology by the corporate and aesthetic communities, the invention of the personal computer and its ancillary products and the application of digital technologies in fields as diverse as medicine, communications, manufacturing, cognitive psychology, and in particular, the arts. Pioneers in all fields will be identified and examined.

Prerequisite: HU 110B Humanities

#### MM 310, MM 311 Multimedia Studio I, II

3 credits, 6 hours each The experience of producing complete multimedia works in a project-based environment. Lectures and meetings augment this studio course. Individual creativity is stressed as well as collaboration in the creation of works through individual and group projects. Assignments vary in scale, and focus on appropriate planning and information architecture, as well as acquisition and creation of content in various media. Programming environments used include, but are not limited to, HTML, Lingo, and Java Script. Previously introduced concepts and technology are reexplored with an emphasis on integration and effectiveness in the communication of the concepts of the piece.

Open to non-majors with permission of Department/ Instructor.

Prerequisite: MM 222

#### MM 320 Advanced Interface Seminar

3 credits, 3 hours

A seminar course that builds on MM 121 (Introduction to Interface Design). Focuses on the issues involved in creating user interfaces in today's development platforms (hardware, software, input devices, cell phones, etc.). Lectures, discussions, readings, research, and writing constitute the body of this course. In addition to current interface trends, the process of developing the interfaces of tomorrow is addressed. Prerequisite: MM 121

#### MM 340 Interactive Programming

3 credits, 3 hours

An introductory programming course dealing with issues in creating interactive applications. The focus will be on client and server side programming languages. Students will create applications in each of the languages taught. The Internet as a programmable environment will be stressed. This will be primarily a lecture course supplemented with practical exercises and exams.

Prerequisite: MM 121

#### MM 341 **Programming for Games**

3 credits, 6 hours

An introduction to programming for interactive game environments. Students learn techniques and theory through exercises and applications that they construct. The programming language studied can change each semester and may include: FlashAction Scripting, Advanced Lingo for Games, C++, or Java.

Prerequisite: MM 121

#### MM 342 Game Play

3 credits, 3 hours

A lecture-based focus on the human behavior in the how and why of play and creativity. Course material examines the relationship between creativity and play, the effects of reward and punishment, cultural notions of play, and the integration of play with design play. Students examine the differences between informed and uninformed play as well as the phenomenon of flow.

Prerequisite: HU 110B

#### MM 344 **Game Design Thesis**

3 credits, 3 hours

Students complete a fully marketable game prototype. Students and instructors examine how the gaming industry functions as well as research and develop an individual work. Special attention is paid to preparing to enter the field. Students must have completed Game Design minor requirements. Prerequisites: MM 240, MM 342

#### MM 350 **Business Seminar**

2 credits, 4 hours

A seminar that focuses on the professional implications of pursuing a career in multimedia's various industries. Taught by a guest lecturer. Lectures, discussions, readings, research, writing, and presentations constitute this course. Assignments include the creation of both a vitae and resume in addition to a portfolio. Professional practice is stressed. Topics such as portfolio presentation, selfpromotion, financials, interviewing, and firm research will be addressed.

Open to students with status U3 or above.

#### MM 360 Psychology of Human/Computer Interaction

3 credits, 3 hours

Students explore the ways humans perceive interacting with computers. How do humans treat computers? Why? Should we interact with them the same way we do with other humans? The reasons behind why some computer interfaces work and some do not is discussed in depth. Should computers be able to perceive our emotions? Or should computers themselves have emotions? The final for this course will allow students to take part in designing an original interface solution. Open to all students.

Social Science

#### MM 370 E-Music Thesis Project

3 credits, 3 hours

A culminating course for students in the E-Music minor in which they develop an application. Students develop a proposal for an application and carry the idea through research implementation, execution, and presentation. With the consent of the instructor, projects may be the work of one student or that of a group of students, be in a variety of shapes, and in a variety of media. Students must have completed E-Music minor requirements.

Prerequisites: MU 306, MU 413A

#### MM 410, MM 411 Senior Studio I, II

4 credits, 8 hours each
Studio course that makes use of all the students' previous instruction. Consists of a

dents' previous instruction. Consists of a six-hour studio component and a two-hour critique component. One project completed each semester. Students will be prepared on the first day of each semester with a proposal that includes, but is not limited to, a schedule, map, research, executive summary, and supporting documentation. Projects can be collaborative or individual. Students are encouraged to try both over the course of the year.

Prerequisite: MM 350

#### MM 440 Innovative Interfaces

3 credits, 6 hours

The notion of the digital environment transcends the concept of the computer as we know it. These addresses and environments, although supported by digital technology, are non-computer-like in many respects. Building them calls for changes in the choice of interaction devices (using touch, voice, gestures, and possibly just user's intent as a basis for interaction), shape and size of computers (no boxes, but interactive surfaces), their location (floor, wall, pocket), as well as change in content structure. Using cross-disciplinary data from cognitive and computer sciences and social psychology, the students in this research/studio course focus primarily on the design and development of innovative ways of interacting with digital technology. Prerequisite: MM 121

#### MM 470, MM 471 Issues in Multimedia Seminar I, II

1.5 credits, 1.5 hours each

These courses serve as vehicles for discussion of current topics in multimedia. Special attention is paid to the discussion of emerging technologies and criteria for evaluating their effectiveness, appropriate use, and potential. Ethical issues surrounding new media are discussed.

Open to students with U3 status or above. May be taken three times for credit.

#### MM 472 Special Projects in Multimedia

3 credits, 3 hours

This seminar is designed to give students direct contact with their soon-to-be peers in the various multimedia industries. The multimedia industries that may be covered include but are not limited to: fine art, interface design, installation art, game design, and electronic music. Timely and relevant issues concerning the craft, thought and professional expectations of a multimedia artist/designer will be the content of this course. Topics related to the multimedia industries in general and the instructor's specific industry experience are discussed. Readings, discussion, and a practical presentation or project make up the body of this course.

Open to students with status U3 or above. May be taken three times for credit.

#### MM 499 Multimedia Internship

3 credits, 90 hours/semester Students are placed with regional companies to expose them to a professional work environment in the fields of multimedia, web design and information management. Open to majors only.

Prerequisite: U3 Status.
May be taken three times for credit.

## **Museum Studies**

#### MS 501 Museum Seminar: The Museum Society

3 credits, 3 hours

Lecture/Seminar course exploring the history, organization, and operation of the museum as a cultural/educational institution, an economic entity, and a management enterprise. Visiting lecturers bring a wide range of knowledge and practices from their respective institutions and consultancies to provide the student with insight into the differences between museums of different types, sizes, and missions. The course provides students with an overall understanding of the museum as an institution and an introduction to the many roles played by museum professionals. Offered in the evening. Priority is given to graduate students in the Museum Education, Museum Communication and MEPD programs. Open to majors only.

#### MS 502 Museum Seminar: The Exhibition

3 credits, 3 hours

Lecture/Seminar course exploring the philosophy and history of museum exhibitions and the development of the museum exhibition discipline. Visiting lecturers bring a wide range of knowledge and practices from their respective professional disciplines and provide insight into museum exhibition practice. Provides students with an overall understanding of the role exhibitions can and do play in public institutions. Offered in the evening. Priority is given to graduate students in the Museum Education, Museum Communication, and MEPD programs. Open to majors only.

#### MS 508 The Museum Audience

3 credits, 3 hours

Lecture course focusing on museum communications and learning, identifying the characteristics of the museum visitor, the ways in which visitors experience museum exhibitions, cognitive and affective behavior, the relationship of museum exhibitions and educational programming, and the impact of museum visitor studies on the planning and design of museum exhibitions and the environment.

Open to majors only.

#### MS 510

#### Museum Education Practicum

3 credits, 3 hours

This course is designed to help develop the practiced insight and skills needed as a professional in a museum environment with all age groups. It provides opportunities for preliminary observations and experience with professional museum educators and directors and a professor who conducts the seminar in conjunction with the museum visits and guest speakers. Through this process students develop dynamic teaching techniques that explore and interpret information, concepts, and cultural values that a museum collection communicates. Hands-on techniques and experiences with curriculum development and methodology help students prepare for their research and internship. Open to majors only.

#### MS 600 Museology

3 credits, 3 hours

Introduction to the social and cultural theory underlying museum practice. The museum is studied as a dynamic institution. Its structure and functions are examined in the context of political, economic, and social change. A seminar/lecture course, students study the writings of the founders of modern museum theory focusing on the development of museums and their service to the public, learning as a central focus of contemporary museums, and the shift from private to public support and responsibility for museums.

Open to majors only.

#### MS 601 Issues in Museums Seminar

3 credits, 3 hours

Presents and discusses current political and social issues, which may unexpectedly, sometimes problematically, affect museum practice, particularly in the public areas of exhibition, programming, and publications. Recent examples would include controversial exhibits, legal, gender, race, cultural and religious issues impacting museums; and the public right to participate in the museum experience as an active contributor. Museum scholars, specialists and university faculty offer indepth examination of current topics. Students complete projects designed to develop professional ability to deal with emerging debates in the museum profession and the knowledge of the impact of politics and the mass culture on museum policies and practices.

Prerequisite: MS 600

#### MS 602 Museum Governance: Legal Issues, Ethics and Museums

3 credits, 3 hours

Legal status of the museum and its obligations to the public, governance, staffing, and policy-making as a nonprofit organization. Establishing collections policies, laws regulations, conventions, and codes that affect acquisitions, deaccessions, loans, and collections care. The case study method is used to examine the issues, the law, and the decisions that affect today's museums. State, federal, and international legislation, common law, and the applications of administrative law in museums are examined. Examines the complex relations of museums and museum professionals with trustees, collectors, donors, dealers, outside interest groups, and artists. Prerequisite: MS 600

#### MS 610A/B Museum Exhibition Design Studio

6 credits, 12 hours each

The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills/ techniques. This studio focuses on the foundations of museum exhibition development and design; space planning, color, light, communication, content, interaction, and crafting experiences.

Open to majors only

#### MS 615 Educational Programming for Museums and Alternative Sites

3 credits, 3 hours

Prepares museum educators for the development of educational programs and plans for diverse types of museums and alternative learning sites. Exposes students to current issues and trends in museum education such as interdisciplinary and integrated learning, and issues of diversity. Methods of interpreting works of art, artifacts and collections are studied. Extensive "theory into practice" component provides students with the opportunity to apply theory to actual permanent collection and temporary exhibition projects at area museums.

Prerequisite: MS 508

#### MS 619 Video, Film and Technology for Museum Interpretation

3 credits, 3 hours
Students become familiar with important
historical, philosophical, and site-based interpretive uses for media in museum settings
through a practicum that includes analysis
of media (video, film, and technology) in
transferring knowledge and information in the
museum environment. Relates to the artistic,
historical, and content techniques of a variety
of moving image and multimedia approaches.
Research, planning, supervision, outsourcing,
and execution of media pieces for museum
environments are explored. Computer literacy
is expected.

Open to majors only.

#### MS 620A Museum Graphics

1.5 credits, 3 hours

Writing, design, and production of museum graphic components. Graphic Design is defined as any visual information communicated through word and image.

Competence in web site design and the creation of interactive digital projects required.

Open to majors only.

#### MS 620B Museum Lighting

I.5 credits, 3 hours

A lecture/demonstration/workshop course dealing with the manipulation of light and color in the museum environment. Open to majors only.

#### MS 621 Publications, Public Relations and Marketing

3 credits, 3 hours

Organizational principles and practices as they relate to the processes of public relations and museum communication (primarily print media). Topics include public relations, interpretive and informational publications, advertising, identity, audience development, and marketing. Addresses the use and creation of publications, marketing plans, institution and exhibition-based public relations, the creation of effective identity programs, and audience development through membership and outreach programs. In a workshop setting, students learn to create effective publications and print media, and discuss web-based communication. Students work under the guidance of a university professor and visiting experts in the museum field.

Prerequisite: MS 620A

#### MS 622

#### Media for Museum Communication

3 credits, 3 hours

Computer literacy, familiarity with Macintosh operating system required. A laboratory/ workshop course on utilization of appropriate technological media, with emphasis on the creation of visitor interaction.

Open to majors only.

#### MS 623A Exhibition Materials and Methods

1.5 credits, 3 hours

This course gives students an in-depth acquaintance with exhibit fabrication/ construction processes, techniques, methods and materials, how to research and specify appropriate materials, and how to use those materials in the best way.

Prerequisite: MS 620A

# MS 623B Exhibition Materials and Methods

1.5 credits, 3 hours

Demonstration/studio course directed at the problems of exhibit production, the choice of materials and methods, suppliers of materials and services, and the use of CAD (computer-aided design).

Prerequisite: MS 623A

#### MS 648 Graduate Museum Project

3 credits, 3 hours

A culminating research project concerning museum studies, management, and education. The project is completed in one semester and includes the study of research in the field, a team project with the Museum Exhibition and Planning program, and an individual project related to the student's main area of interest within the museum profession. This course provides preparatory research for the culminating museum internship.

Open to majors only.

#### MS 650 Development, Fundraising, and Grantsmanship

3 credits, 3 hours

An introduction to the development process as it relates to fundraising and, more specifically, grants writing. This course will address the changing nature of funding for museums today, and sources of funds. In a lecture/workshop setting, students will learn current techniques for formulating institutional funding requests under the guidance of an instructor and visiting experts in the museum field. Students will acquire professional knowledge of museum practices in development and revenue generation; skills in developing a strategic fundraising plan and preliminary case statement plan and carrying out its elements for specific institutions and for specific funding objectives. Prerequisites: MS 501 or MS 600

#### MS 651

#### Collection Management and Computer Applications in Museums

3 credits, 3 hours

Students acquire the skills and knowledge necessary to develop, implement, and supervise collections management projects. Emphasizes data processing applications related to collections management, documentation, and other museum functions, including collections administration, loan requests, rights and reproductions, exhibition planning and design, publications, collections security, and project management. Topics include multimedia and digital imaging, graphics, and database development and processing standards, Instruction in computer languages, database development and use, and digital imaging. Word processing experience and access to a computer are expected. Database management experience is helpful. General level of computer experience expected.

Prerequisite: MS 600

#### MS 658 Museum Internship

3-6 credits

Taken in a cooperating museum, the internship represents full-time employment equivalency under the mentorship of a professional museum educator. It is intended to provide practical on-site experience in which the intern is integrated into the museum staff, assuming professional-level responsibilities and experience. A University professor also observes, advises, and assesses the student during the internship.

Open to majors only. Repeatable for credit.

#### MS 710

#### Museum Exhibition Design Studio

6 credits, 12 hours

The primary vehicle for exploring and developing museum exhibition planning, design, project organization, and presentation skills/techniques. This course will focus on the exhibition in its tangible/physical form, taking concept into reality. Documentation, construction documents and specifications are the deliverables.

Open to majors only.

Prerequisites: MS 501, MS 610B

#### MS 740 Thesis Research

3 credits, 3 hours

Examines the principle approaches to research. The nature of appropriate research methods for selected thesis topics; the approaches and benefits of various methodologies; and the steps in research design. Students identify a research problem, design a study, collect and analyze data, compile, interpret and report results.

Open to majors only.

#### MS 749A/B

#### Thesis Development

1.5-6 credits each

Independent research and design in an area supporting the student's career objectives and interests.

Open to majors only.

#### MS 759

## Museum Internship

3 credits, 3 hours

A three-month supervised practicum in a cooperating museum. The internship represents full-time employment equivalency under the mentorship of a professional museum educator. Provides practical on-site experience, in which the intern is integrated into the museum staff, assuming professional-level responsibilities and experience. A University professor also observes, advises, and assesses the student during the internship.

Open to majors only.

## Music

#### MU 010, MU 020, MU 030 Jury Examination

0 credits

Year-end graded examination by jury in the student's major.

Open to majors only.

#### MU 040 Senior Recital

0 credits

Year-end graded public recital in the student's major.

Open to majors only.

#### MU 100 Major Workshop

1 credit, 1 hour

Students, grouped by major, learn and practice aspects of instrumental performance including technique, literature, sight-reading, and improvisation. Students perform individually and in groups.

Open to majors only.

#### MU 103A/B Musicianship I, II

3 credits, 3 hours each

Musicianship Placement Test required. This course centers on the establishment of fundamental skills through the singing and recognition of diatonic materials, i.e., scales, intervals, triads, and seventh chords, both as isolated phenomena and in musical contexts. Solfeggio performance of diatonic melodies and rhythmic performance in all basic meters is emphasized, as well as the dictation of these materials.

Open to majors only.

#### MU 107A/B Music Theory I, II

3 credits, 3 hours each

Theory Placement Test required. An introduction to basic theory including the study of scales, intervals, chords of various types, harmonic progression, and the analysis of small musical forms.

Open to majors only.

#### MU 111A/B Composition for Non-Majors

I credit. I hour each

Students develop basic skills in various aspects of composition, including form, melody, harmony, rhythm, color, texture, notation, improvisation, and orchestration.

Open to all students.

May be taken twice for credit.

#### MU 113

#### Freshman Improvisation

1 credit, 1.5 hours

Introductory-level jazz improvisation dealing with linear, melodic, harmonic, and rhythmic fundamentals of improvisation, as well as the interactive and group aspects. Lecture and skills development with a performance base. *Open to majors only*:

#### MU 115 Music Technology Survey

I credit, I hour

Provides students with a working knowledge of music technology practices, definitions, and concepts. Through both lecture and lab classes, students become familiar with a cross-section of hardware and software currently in use by the school and working professionals. *Open to all students.* 

#### MU 116 Music Technology Survey

I credit, I hour

Provides students with a working knowledge of music technology practices, definitions, and concepts. Through both lecture and lab classes, students become familiar with a cross-section of hardware and software currently in use by the school and working professionals. *Prerequisite: MU 115* 

#### MU 117 Beginning Wind Instrument Repair

1 credit, 1.5 hours

An introductory course designed to acquaint music students with fundamental techniques associated with the repair and maintenance of saxophones, clarinets, flutes, trumpets, trombones, and French horns. Students will learn valuable skills in replacing pads and corks, repairing springs, identifying leaks, making minor adjustments, freeing frozen slides and stuck brass mouthpieces, valve alignment and other practical topics. The course will be particularly useful for future teachers and freelance musicians.

Open to majors only.

#### MU 121 Calligraphy

I credit, I hour

Professional methods of musical score and part preparation, both in the traditional way with paper and pen, and with computer programs. An elective for all majors. Open to all students.

Prerequisite: MU 107B

#### MU 123A/B Guitar Class for Non-Majors

I credit, I hour each

One hour class of guitar instruction in contemporary guitar. Course covers basic technique including fingering, scales, chords, and chord melodies.

Open to all students.

May be taken twice for credit.

#### MU 124A/B Drum Class for Non-Majors

1 credit, 1 hour each

Drum set instruction in basic technique and contemporary styles including rock, jazz, and Brazilian.

Open to all students.

May be taken twice for credit.

#### MU 125A/B Brass Class for Non-Majors

1 credit, 1 hour each

Designed for students with little or no experience or formal training. Students will learn basic breathing, embouchures, and reading techniques.

Open to all students.

May be taken twice for credit.

#### MU 126A Saxophone Class for Non-Majors

1 credit, 1 hour

Introductory class in saxophone techniques, embrouchure, sound production, breathing, fingering, and literature.

Open to all students.

May be taken twice for credit.

#### MU 127A/B Flute Class for Non-Majors

1 credit, 1 hour each

Provides the student with a solid introduction to tone and technique development and repertoire for the flute.

Open to all students.

May be taken twice for credit.

#### MU 130A/B Piano Class for Non-Majors

1 credit, 1 hour each

One hour class of piano instruction in traditional beginning piano. Coursework includes basic technique including scales, chords, and chord melodies.

Open to all students.

May be taken twice for credit.

#### MU 131A/B Class Piano I, II

1 credit, 1 hour each

Introductory and elementary keyboard training using basic theoretical, harmonic, and technical concepts in practical keyboard application: transposition, melody harmonization, elementary jazz improvisation, technique and repertoire. Required of non-keyboard instrumental majors.

Open to majors only.

#### MU 139, MU 140 Styles and Diction

l credit, l hour each

Required of all vocal majors. Students practice English and Italian diction, and perform for faculty and guests in a variety of musical styles.

Open to majors only.

#### MU 141A/B Voice Class for Non-Majors

1 credit, 1 hour each

One-hour class of voice instruction in the classical training of voice. Course will cover proper technique of breathing, support, focus of tone, production of clear, vocal line, and some musical interpretation of literature.

Open to all students.

May be taken twice for credit.

#### MU 149A/B Aural Concepts

3 credits, 3 hours each

For non-music majors. An introduction to the use of music and sound components of multimedia and their potential for enhancing communication. Recognizing the special background and needs of the non-music major student, examines the fundamentals of music and sound, their potential relationship to the visual image, and the technology necessary to implement that relationship.

Open to all students.

Not open to Music Majors.

#### MU 190A/B Applied Instruction for Non-Majors

1.5 credits, 0.5 hours each

Private instruction in all instrumental, vocal, and composition areas.

Open to all students.

#### MU 191A/B - MU 491A/B Applied Major Instruction - Voice

3 credits, 1 hour each Private instruction in voice. Open to majors only.

#### MU 192A/B – MU 492A/B Applied Major Instruction -Instrumental

3 credits, 1 hour each Private instruction in instruments. Open to majors only.

#### MU 193A/B - MU 493A/B Applied Major Instruction -Composition

3 credits, 1 hour each Private instruction in composition. *Open to majors only.* 

#### MU 208A/B Jazz Theory I, II

3 credits, 3 hours each A study of diatonic and chromatic theory as related to jazz and contemporary music. Prerequisite: MU 107B

## MU 209A/B

Jazz Ear Training I, II 3 credits, 3 hours each

Melodic, harmonic and rhythmic aural skill development in the jazz and contemporary music idioms.

Prerequisite: MU 103B

#### MU 213A/B Jazz Improvisation I, II

2 credits, 3 hours each

The application of improvisational techniques encompassing all standard forms and styles. Performance practices are related to the individual student's abilities, background, and experience. Coursework includes solo transcription and analysis, a comparison of improvisational methods, and a survey of educational resources.

Prerequisites: MU 103B, MU 107B

#### MU 232A/B Class Jazz Piano I, II

1 credit, 1 hour each

Harmonic concepts in keyboard application for jazz popular music; chord voicings for popular tunes, standards, and original harmonizations; continuation of jazz improvisation. Required of non-keyboard instrumental majors.

Prerequisite: MU 131B

#### MU 241A/B Vocal Styles and Diction I, II

2 credits, 2 hours each

This course brings together 2nd and 3rd year vocal majors to expose them to the wide variety of literature and styles required of professionals. Students perform and are critiqued by faculty and guests. English, Italian, French, and German diction are studied.

Prerequisites: MU 131B, MU 140

#### MU 301A/B Music History I, II

3 credits, 3 hours each

Designed to define the major style periods from Greek times to the present in terms of their philosophies, accomplishments, and interrelationships. Composers, performers, and theorists are examined in the context of musical literature with emphasis upon styles, forms, and techniques of composition as they evolve and change. The sequence puts into historical perspective the materials presented in the Music Theory courses. Through listening assignments, students are expected to further develop their aural skills and knowledge of musical literature.

Open to all students. Humanities/Discipline History

#### MU 308A/B Analysis and Composition of Contemporary Music

1.5 credits, 1.5 hours each

An examination of compositional techniques used in pop songs, jingles, soundtracks, and underscores for radio, TV, records, films, shows, and industrials. Students will investigate the ways in which music serves to enhance the overall goals of the product or project. Musical analysis will serve to demonstrate how each style is created. Students produce their own musical compositions in each media context.

Prerequisites: MU 208B, MU 209B

#### MU 309 Advanced Rhythmic Skills

1 credit, 1.5 hours

A skills-based class intended to advance the student's rhythmic understanding and performance abilities as applied to solo and sectional playing and singing, improvisation, reading, arranging, transcribing, and composing. Subject matter is derived from and applies to contemporary American and Latin art and popular music.

Prerequisites: MU 208B, MU 209B, MU 213B

#### MU 310, MU 311 Transcription and Analysis

I credit, 1.5 hours each

Designed to advance the skills of ear training, theory, and improvisation using transcription and analysis. Students transcribe melodies, rhythms, harmonies, and arrangements in increasingly complex forms. The musical theory underlying each transcription is discussed and sometimes performed and used as & a basis for further work.

Prerequisites: MU 208B, MU 209B, MU 213B

#### MU 313A/B Jazz Improvisation III, IV

2 credits, 2 hours each Continuation of MU 213A & B. Prerequisite: MU 213B

#### MU 315A/B lazz Arranging I, II

2 credits, 2 hours each

A functional approach to ensemble scoring including score analysis, combo arranging, arranging for mixed instrumentation, musical settings for vocalists, string writing, writing for pop recording, and special techniques for multi-track recording.

Prerequisites: MU 208B, MU 209B

#### MU 317A Orchestration I

3 credits, 3 hours

An introduction to instrumentation, designed to acquaint the student with ranges, transpositions, and characteristics of individual instruments and voices. Aural and score analysis provide the basis for understanding vocal and instrumental treatments in small and large ensembles. Written orchestrations are required.

Prerequisite: MU 208B

#### MU 317B Orchestration II

3 credits, 3 hours

Primarily intended for composers, this course presents an analytical history of orchestration. Coursework culminates in a large project that is scored and critiqued. Composers are encouraged to orchestrate their own compositions.

Prerequisite: MU 317A

#### MU 331A/B Advanced Piano and Accompanying

I credits, I hour each

Designed primarily for vocalists, this course continues in the development of piano techniques with an emphasis on learning self-accompaniment. Literature from all vocal areas including oratorio, musical theater, jazz, opera, and contemporary. Students accompany other singers.

Prerequisite: MU 232B

#### MU 341A/B Vocal Styles and Diction III, IV

2 credits, 2 hours each Continuation of MU 241A/B. Prerequisite: MU 241B

#### MU 347A/B Advanced Sight Reading

I credit, I hour each

An advanced music reading course designed to further develop the student's music reading, writing, recognition, and inner-ear skills. Prerequisites: MU 209B or TH 222B

#### MU 348A/B Vocal Improvisation

2 credits, 2 hours each

Develops improvisation skills for vocal majors through the study of advanced vocal techniques, transcription, theory and analysis, and metric concepts.

Prerequisites: MU 213B

#### MU 390 Introduction to Acoustics

3 credits, 3 hours

The course deals with the following topics: physical nature of sound; the reception and perception of sound; theories of consonance and dissonance; scales, tunings and temperaments; the acoustic properties of musical instruments, electronic instruments, and the voice; sound reinforcement; and environmental considerations, such as the design of concert halls, theaters, recording studios, and open spaces. A term paper, mid-term, and final examination are required.

Prerequisites: LACR 102

Science/Math

#### MU 401A Jazz History

3 credits, 3 hours

Study of jazz from its African and European roots through its emergence at the turn of the 20th century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, be-bop, cool, hard-bop, freeform, third stream), including their effect on the popular music with which jazz has coexisted. The course includes in-depth study of the primary exponents of the various styles. Audio and video materials are used to provide students with a better understanding of jazz and its influences on the music industry. Prerequisites: LACR 102 Discipline History/Humanities

#### MU 401B American Music History

3 credits, 3 hours

The development of both classical and popular American musical styles from the 17th to the 20th century. Recordings and films as well as in-class performances will help bring to life the music from our American past. Students gain a clear understanding of the social, historical, and musical time line that evolved into our current musical environment. Prerequisites: LACR 102

Discipline History/Humanities

#### MU 402 World Music

3 credits, 3 hours

Covers the classical and folk music of various countries in Asia, Indonesia, the Middle East, Africa, and the Western Hemisphere. Open to all students.

Humanities

#### MU 406 Advanced Rhythmic Theory and Practice

3 credits, 3 hours

Study of the rhythmic theories and practices of such composers as Hindemith, Messiaen, Stravinsky, Carter, Reich, Bartok, and Babbitt, as well as contemporary and jazz composers. Prerequisites: MU 208B or MU 209B

#### MU 409

## Contrapuntal Theory and Analysis

3 credits, 3 hours

A continuation of freshman theory courses taken by instrumental, vocal, and composition majors. It is designed to enhance basic classical theory skills; to prepare for graduate-level theory work, and to meet the requirements on the theory portions of the teacher certification examination. The course centers on contrapuntal organization and contrapuntal devices. The literature is drawn from all musical periods. Harmony, rhythm, melody, and timbre is discussed as it relates to specific compositions. Requirements include analytical study, out-of-class listening and research, and written contrapuntal assignments.

Prerequisites: MU 107A/B

#### MU 411 20th Century Music

3 credits, 3 hours

A study of the theoretical bases of such 20th-century composers as Schonberg, Berg, Webern, Stravinsky, Hindemith, Bartok, Varese, and Messiaen.

Prerequisites: MU 208B or MU 209B Humanities

#### MU 413A/B Recording I, II

2 credits, 2 hours each

A study of the recording process and the many facets of the recording studio. Designed to familiarize the student with conventional and creative recording techniques through practical experience in the studio.

Open to all students.

#### MU 415A/B Introduction to MIDI and Electronic Technology

3 credits, 3 hours each

A detailed "hands-on" examination of the use of micro-computers in the present day composition environment. The course includes the uses of a computer, the language of MIDI, sequencing, FM and other types of synthesis, and a survey of currently available music software packages. Students are strongly encouraged to engage in independent work based on their own compositional interests. No prior computer or synthesis experience is needed.

Open to all students.

#### MU 417A Opera Literature

3 credits, 3 hours

Survey of operatic styles and genres.
Emphasis is placed on the cultural and social contexts of a wide diversity of operas, and upon character analysis. Intensive examination of complete operas.

Prerequisite: LACR 102

Humanities

#### MU 420A Business of Music

2 credits, 2 hours

Examination of the legal, practical, and procedural problems encountered by the practicing musician. Specific course content includes the study of music publishing, recording contracts, and copyright and intellectual property rights issues.

Open to all students.

#### MU 420B

#### Careers in Music

2 credits, 2 hours

A study in the career options available to musicians and the knowledge and craft necessary for the successful recognition and exploitation of these opportunities.

Open to all students.

#### MU 424 Wagner and the Ring Cycle

3 credits, 3 hours

An in-depth study of Wagnerian Opera with special emphasis on the four operas that constitute the Ring Cycle. Lectures and discussions will cover libretti, harmonic idiom, staging, and symbolism.

Prerequisite: LACR 102

Humanities

#### MU 441A/B Vocal Workshop

I credit, I hour each

An exit-level course for vocal majors that prepares students for the musical, career, and performance practices they will encounter in the competitive professional marketplace. Class includes lectures by guest singers, composers, opera and musical directors, vocal coaches, and record producers.

Open to majors only.

#### MU 499 Music Internship

1-3 credits, 30-60 hours/semester
An opportunity to participate in a workplace environment during the academic year.
Students earn internship credit by completing a minimum number of hours in the field during the semester, and by satisfying the requirements of the sponsor, such as attendance, punctuality, responsibility, professionalism, tasks completed. Students may be assigned to recording studios, radio stations, arts organizations, or with music publishers, entertainment attorneys, music therapists, or record producers.

Open to majors only:

May be taken three times for credit.

## Master of Arts in **Teaching in Music** Education

Note: Also see courses listed under Music Education.

#### MU 550 Advanced Conducting: Choral or Instrumental

3 credits, 3 hours

Advanced conducting techniques and applications of these techniques to instrumental or choral music teaching at the secondary school level. Emphasis will include the selections of appropriate literature, style and interpretation, rehearsal planning and implementation, evaluating performance outcomes, planning and implementation, evaluating performance outcomes, and special considerations relative to the teaching of music through the vehicle of performance. Students will select either instrumental or choral emphasis. Required of all candidates for the MAT in Music Education. Open to majors only.

#### MU 551 **Education in American Society**

3 credits, 3 hours

The course utilizes lecture/discussion, seminar, field and research presentation experiences to address historical, philosophical, and contemporary issues in American Education. Students are required to complete four major papers dedicated to the aforementioned issues and present them during seminar sessions. Assigned readings and the keeping of a notebook devoted to current events in education are required. Students are granted released time from class to complete research papers and are counseled individually to facilitate their projects. Guest speakers typically include a school administrator, counselor/ social worker, a supervisor or teacher from another curricular area other than music, and related school personnel.

Open to majors only.

#### MU 552 Workshop in Vocal Methods

2 credits, 1 hour

Class instruction and participatory experiences in voice theory, vocal production, teaching methods, and instructional materials for use in elementary and secondary schools. The physiology of the voice is studied with reference to principles of choral singing. Special problems of the child and adolescent voice are considered.

Open to majors only.

#### MU 553 Music and Special Children

2 credits, 2 hours

Readings, discussions, guest speakers, classroom observations, and simulated teaching define and examine various types of disabilities; offer a background on special education practices and laws in America; develop an appreciation of the needs of handicapped persons in general society, in education, and in music education; and guide music education students in developing goals and objectives; adapting lessons and preparing meaningful lesson plans for special students in the music classroom. Participation in class discussion based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide bases for evaluating student achieve-

Open to majors only.

#### MU 554A Elementary Methods & Materials

3 credits, 3 hours

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in elementary music education. Lecture, workshop, and simulated teaching sessions. Required of all candidates of the MAT in Music. Open to majors only.

#### MU 554B Secondary Methods & Materials

3 credits, 3 hours

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in secondary music education. Lecture, workshops, and simulated teaching sessions. Open to majors only.

#### MU 555 Elementary Student Teaching

4 credits, 3 hours

Taken concurrently with MU 556 and MU 558. Offered only during the spring semester to students in their final semester of study. The equivalent of six week's experience at the elementary level is required. Placement in schools is determined by the Director of Music Education.

Open to majors only.

#### MU 557 Music Administration and Supervision

3 credits, 3 hours

Course addresses issues and concerns of administering school music programs: program planning and development, budget and finance, facilities, equipment, public relations, scheduling, concert planning, and related matters. Principles and methods of effective supervision of programs and personnel constitute a second focus of the course. Open to majors only.

#### MU 559

#### Research, Evaluation and Technology in Music Education

3 credits, 3 hours

The course has three primary foci: 1. Examination of the role of research in music education, sources of research, analysis of research types and methods, and the criticism of research in terms of internal and external criteria. 2. Principles of effective evolutional strategies in music education, standardized and teacher-constructed approaches to evaluating music teaching and learning in the cognitive, psychomotor, and affective domains. 3. Study of computer applications and related technological advances relative to teaching and administration of programs in music education.

Open to majors only.

#### MU 560A/B Workshop in Instrumental Methods I. II

2 credits, 2 hours each

Class instruction and participatory experiences in performing on brass and percussion instruments and teaching brass and percussion in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Open to majors only.

## Master of Music in Jazz Studies

#### MU 515 Music Journalism

1 credit, 1 hour

Practical, hands-on study of writing about music, musicians, and the music industry for consumer, trade and academic periodicals; books, videos, DVDs and other multimedia projects. Students learn library and Internet research techniques, how to acquire and foster industry contacts, interview methodology, how to best utilize archival resources, the writing "marketplace" and the "business of writing," formulation of a marketable idea, magazine writing and editing, the periodical and book submission process, professional guidelines and insights for composing video/ DVD narration and voice-overs.

Open to majors only.

#### MU 516 lazz Pedagogy

I credit, I hour

This course is designed to prepare students to teach all aspects of a jazz curriculum including arranging, theory, history, improvisation and managing various ensembles including rehearsal techniques and such. A review of teaching strategies, methods, and available materials is conducted. Basic Computer technologies for the creation of teaching materials is included. Each student will rehearse with a UArts ensemble. Outreach activities with area public schools will be developed. Open to majors only.

#### MU 592A/B Applied Major Instruction - Graduate

3 credits, 1 hour each

Private instruction in instrumental, vocal, and composition areas. Open to majors only.

#### MU 603 Graduate Project/Recital

3 credits, 3 hours

Independent research project designed to enable the student to work in depth on a topic of special relevance applicable to performance. The graduate project is evaluated in two parts: as a thesis, with the expectation that the student has completed extensive research in a comprehensive manner, and as a recital, in which the student incorporates aspects of the project and demonstrates personal instrumental growth. Students give presentations throughout the semester in seminar setting, showing their progress in research and its application to performance. Open to majors only.

#### MU 615, MU 616 MIDI and Music Technology

2 credits, 2 hours each Hands-on exploration of music technology applicable to performer, composer, and arranger with focus on fluency with MIDI sequencing including MAX to create interactive live performance situations. Students work with modular digital multi-tracks and edit and create original sounds for synthesizers and samplers. Hard disk recording using Pro-Tools III and Digital Performer, SMPTE and synchronization in the studio, and com-

position and sound design for film, video, and theater are also explored. Training in notation software is an integral and essential aspect of the course: after the first month, assignments for all graduate courses require use of professional notation software. Open to majors only.

#### MU 617

#### Advanced Transcription and Analysis

3 credits, 3 hours

Accurate notation, transcription fluency, and recognition of theoretical concepts are developed through a regime of continual and rigorous assignments, all designed to further advance skills in ear training and theory. Projects begin with single line melodies in varying instrumental registers and progress through advanced rhythms and chord progressions to complete arrangements and compositions. Sources include bass lines, synthesizer sequences, pop recordings, jazz improvisations, and drum solos. Students learn techniques and performance practices of varying styles and periods, and then perform transcribed parts and solos.

Open to majors only.

#### MU 620, MU 621 **Graduate Professional Internship**

I credit, I hour each Provides hands-on experience in a variety of professional settings - rehearsals, performances, meetings with producers, and in-studio projects such as recording, arranging, or project coordination. The program is developed by the graduate advisor and major teacher in conjunction with the student to select topics and experiences most relevant and beneficial to that particular student's education.

Open to majors only.

#### MU 622 **Graduate Arranging**

2 credits, 2 hours

Emphasis is on effective writing in various contemporary styles and building on basic arranging skills, with a focus on specific arranging techniques such as writing for the rhythm section, horn voicings, sax solo, and contemporary fusion styles. Arrangements are studied in score format and aurally, and then techniques are applied to student projects. Open to majors only.

#### MU 624 Composing for Performers

2 credits, 2 hours A dual emphasis—on acoustic instruments and on technologies-exposes students to a variety of professional composing situations, including large jazz ensembles, fusion, acoustic/electronic hybrids, films, videos, musical theater, and jingle writing. Techniques using MIDI, MAX, and electronic composition are explored. Faculty and guest composers present workshops on their own approaches. Students learn to use the recording studio as an instrument and use notation software for score and part preparation. Student works are rehearsed and performed by graduate and advanced under-

graduate ensembles. Open to majors only.

## Music Ensembles

#### MU 625, MU 626 Graduate Improvisation I, II

2 credits, 2 hours each Improvisational styles, techniques, and devices are studied. Intervallic improvisation, and advanced pentatonic concepts are addressed, as well as study of the pioneers of jazz improvisation through recorded solos that mark turning points of improvisation. Topics include melody embellishment, improvising in phrases, silence, time-feel, pacing, syncopation, chord tone soloing, dynamics, non-harmonic triads, contracting and expanding chord duration, tri-tonic cells, sustaining peak points, and unaccompanied

Open to majors only.

soloing.

#### MU 627, MU 628 Graduate Forum

1 credit, 1 hour each
A graduate seminar in which various aspects
of study, including musical development
and accomplishment, are correlated with
critical, aesthetic, and historical components. Additionally, artistic and professional
issues are researched and discussed. Various
approaches to the preparation of the graduate
recital are explored and progress toward a
successful performance is closely monitored.
Topic selection, research, and writing of the
graduate thesis are evaluated through weekly

critiques.

Open to majors only.

#### MU 761 Handbell Choir

1 credit, 1.5 hours

Open to non-majors with permission of Department/ Instructor.

Repeatable for credit.

#### MU 762 Chamber Singers Ensemble

1 credit, 1.5 hours

Open to non-majors with permission of Department/ Instructor.

Repeatable for credit.

#### MU 763 Opera Scenes Ensemble

1 credit, 1.5 hours

Open to non-majors with permission of Department/

Repeatable for credit.

#### MU 764 Small Jazz Ensemble

1 credit, 1.5 hours

Open to non-majors with permission of Department/ Instructor.

Repeatable for credit.

#### MU 765 New Music Ensemble

1 credit, 1.5 hours

Open to non-majors with permission of Department/ Instructor.

Repeatable for credit.

#### MU 772 Chorus

1 credit, 4 hours

Open to non-majors with permission of Department/ Instructor.

Repeatable for credit.

#### MU 774 Large Jazz Ensemble

1 credit, 4 hours

Open to majors only. Repeatable for eredit.

#### MU 776 Wind Ensemble

1 credit, 4 hours

Open to non-majors with permission of Department/ Instructor.

Repeatable for credit.

#### MU 775 Graduate Ensemble

1 credit, 1.5 hours

Open to non-majors with permission of Department/ Instructor.

## **Music Education**

Note: Also see courses listed under Master of Arts in Teaching Music Education.

#### MUED 110 Brass Instruments

1 credit, 1 hour

Students learn basic breathing, embouchure, sound-production, and fingerings for standard band and orchestra brass instruments, appropriate repertoire and pedagogy, and diagnosing typical problems of beginning performers. The performance emphasis is on cornet/trumpet, and horn and trombone, with euphonium and tuba being assigned to brass and bass majors. Open to School of Music students only:

#### MUED 111 Flute & Double Reed Instrument

1 credit, 1 hour

Students learn basic breathing, embouchure, sound-production, and fingerings for flute, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers. The performance emphasis in this course is on flute, with an introduction to oboe and bassoon.

Open to School of Music students only.

# MUED 112 Folk and Social Instruments

1 credit, 1 hour

Students learn basic techniques for guitar and other selected folk and social instruments, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers.

Open to School of Music students only.

#### MUED 113 Percussion Instruments

1 credit, 1 hour

Students learn basic drum performing techniques and an overview of all pitched and non-pitched standard band and orchestra percussion section instruments, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers. The performance emphasis of this course is on drum-set, with timpani and mallet percussion being assigned to percussion majors. Open to School of Music students only.

#### MUED 114 Single Reed Instruments

I credit, hours

Students learn basic breathing, embouchure, sound-production, and fingerings for standard band and orchestra woodwind instruments, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers. The performance emphasis in this course is on clarinet and saxophone.

Open to School of Music students only.

#### MUED 115 String Instruments

I credit, I hour

Students learn basic bowing techniques, hand positions, and fingerings for standard orchestral instruments, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers. The performance emphasis of this course is on violin and electric bass, with viola and cello being assigned to bass majors.

Open to School of Music students only.

#### MUED 320 Music Pedagogy I: Private Lessons

1 credit, 1 hour

Pedagogical and practical aspects relative to teaching private lessons. Students study the components of lessons, carious pedagogical approaches, the interpersonal nature of private instruction, repertoire selection, diagnosis of problems, and administrative issues that are part of both private lessons and developing and managing a studio.

Prerequisites: MU 291B, or MU 292B

#### MUED 321 Music Pedagogy II: Improvisation

1 credit, 1 hour

The pedagogy of teaching improvisation to students of all ages, including an evaluation of literature available for various levels of difficulty.

Prerequisites: MU 213B

# MUED 400 Psychology of Music Teaching & Learning

3 credits, 3 hours

This course covers major theories and developments associated with music cognition and child development in physical, emotional, and psychological terms; and principles supported by psychological observation and investigation that appear to possess import for the teaching/learning endeavor in music. Emphasis is placed on the application of learning theories to practical considerations of teaching, including motivation, learning sequence, student-teacher interaction, and classroom management. Developmental theories, like those of Piaget and Erikson, and current research in cognitive science, are explored with attention to selecting learning experiences in the music and art classrooms. Prerequisite: LACR 102 Social Science

#### MUED 401 Music and Special Children

3 credits, 3 hours

This course consists of readings, discussions, guest speakers, classroom observations and simulated teaching to help students define and examine various types of disabilities; develop a background on special education practices and laws in America; develop an appreciation of the needs of handicapped persons in general society, in education, and in music education; and guide music education students in developing goals and objectives, adapting lessons and preparing meaningful lesson plans for special students in the music classroom. Participation in class discussion-based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide the basis for evaluating student achievement.

Prerequisites: MU 451B Social Science

#### MUED 430 Rehearsal Techniques - Jazz Ensemble

2 credits, 2 hours

Appropriate rehearsal techniques are studies along with rehearsal planning, score study and analysis, repertoire evaluation, selection, interpretation and preparation, performance aspects such as tuning, balancing, phrasing; and teaching improvisation in the rehearsal setting. Special topics include starting and building jazz programs, and jazz for younger students.

Prerequisites: four semesters of Ensemble

#### MUED 431 Basic Conducting

2 credits, 2 hours

An introduction to a basic repertoire of conducting patterns and gestures, providing students with a hands-on laboratory conducting experience, and giving them opportunities to utilize their music theory analytical and aural skills. Through lectures, laboratory activities and assignments, students are introduced to the technical skills used in conducting, will be provided with opportunities to explore and implement them, and develop assessment strategies to improve their conducting.

Prerequisites: MU 208B, MU 209B

#### **MUED 520**

#### Music Pedagogy III: Pre-K to Grade 4 2 credits, 2 hours

Study of pedagogical issues and approaches for music instruction in classroom music settings for children from pre-kindergarten through grade 4. Topics include goal setting and lesson planning, selection of age-appropriate materials and methods, and assessment of learning.

Open to majors only.

#### MUED 521 Music Pedagogy IV: Grades 5 to 8

2 credits, 2 hours

Study of pedagogical issues and approaches for music instruction in classroom music in grades 5-8. Topics include goal setting and lesson planning, selection of age-appropriate materials and methods, and assessment of learning, as well as the development of advanced skills in functional piano, and writing/arranging for classroom ensembles. Particular emphasis is placed on the use of technology (i.e., Smart Music, Yamaha MIS etc.) and social instruments in the music classroom. This is a TI:ME Level II course. Open to majors only.

#### MUED 522 Music Pedagogy V: Grades 9 to 12

2 credits, 2 hours

Study of pedagogical issues and approaches for music instruction in classroom music in grades 9-12. Topics include goal setting and lesson planning, selection of age-appropriate materials and methods, and assessment of learning. Particular emphasis is placed on the use of technology (i.e., Finale etc.) in the music classroom and teaching composition and music theory at the secondary school level, as well as digital/audio recording. This is a TI:ME Level II course.

Open to majors only

#### MUED 523 Music Pedagogy VI Vocal/Choral

2 credits, 2 hours

Study of pedagogical issues and approaches for music instruction in vocal/choral music. Topics include voice theory, vocal production, teaching methods, and instructional materials in K-12 settings. The physiology of the voice is studied with reference to principles of choral singing. Special problems of the child and adolescent are considered.

Open to majors only.

#### MUED 530 Conducting and Rehearsal Techniques: Elementary and Middle School

3 credits, 3 hours

Continued refinement of conducting skills developed in MU 454 Basic Conducting with application to performing ensembles in the elementary and middle grades. Age-appropriate rehearsal techniques are emphasized along with rehearsal planning, score study and analysis, repretoire evaluation and selection, and assessment and reflection skills. Special topics include recruitment of performers and scheduling lessons.

Open to majors only.

#### MUED 531 Conducting and Rehearsal Techniques: High School and Community Ensembles

3 credits, 3 hours
Continued refinement of conducting skills
developed in MU 454 Basic Conducting with
application to secondary school and community-based adult performing ensembles.
Appropriate rehearsal techniques are emphasized along with rehearsal planning, score
study and analysis, repertoire evaluation and
selection, and assessment and reflection skills.
Special topics include issues related to program development and management.

#### MUED 540 Student Teaching - Elementary

4 credits, hours vary

Open to majors only.

Taken in a cooperating school, the internship represents full-time employment equivalency under the mentorship of a certified music teacher. It is intended to provide the practical experience in which the intern is integrated into the program, assuming professional-level responsibilities and experiences. A university supervisor observes, advises, facilitates the relationship between mentor and intern, and assesses the student during the internship. Prerequisites: MU 550, MU 551, MU 554 Corequisite: MU 558

#### MUED 541 Student Teaching Seminar -Elementary

1 credit, 1 hour

Discussion and analysis of field experiences, special workshops and field trips. Continuing development and refinement of skills in reflective practice is emphasized as well as the needs of special learners.

Prereauisite: MUED 540

#### MUED 542 Student Teaching - Secondary

4 credits, hours vary

Taken in a cooperating school, the internship represents full-time employment equivalency under the mentorship of a certified music teacher. It is intended to provide practical experience in which the intern is integrated into the program, assuming professional-level responsibilities and experiences. A university supervisor observes, advises, facilitates the relationship between the mentor and intern, and assesses the student during the internship. Prerequisites: MU 552, MU 554, MU 555 Corequisites: MU 559

#### MUED 543 Student Teaching Seminar: Secondary

l credit, l hour

Discussion and analysis of field experiences, special workshops and field trips. Continuing development and refinement of skills in reflective practice is emphasized as well as certification, job searching, and career development, and instrument repair.

Prerequisite: MUED 542

#### MUED 600 Historical Foundations of Music Education

3 credits, 3 hours

An intensive reading course in the history of educational thought and practices in music education in the United States from the Colonial Period to modern times. Student will develop a basic understanding of the historical roots of Music Education in America and various movements, philosophies, and events that have had an impact on it. These movements and philosophies will be analyzed in terms of their impact and effectiveness and why some have succeeded where others failed. An analysis of ideas and events will reveal historical cycles, socio-political ramifications, and periodic reintroduction/revision of previous ideas and approaches. Current trends in American music education will be analyzed though the use of historical perspective. Students will also develop basic historical research and reporting skills.

Open to School of Music graduate students only.

# MUED 601 Philosophical Foundations Of Music Education

3 credits, 3 hours

An intensive reading course in the philosophical basis of music education. Emphasis is placed on how one's philosophic perspective informs and molds praxis with particular application to the curriculum and instruction in school music. The course moves chronologically from the roots of Philosophy in Ancient Greece to today, but most emphasis is placed on 20th and 21st century thought and movements in American education. Students develop a basic understanding of the philosophical perspectives of Music Education in America and various movements, philosophies and events that have had an impact on it. Student becomes familiar with the basic schools and terminology of philosophy needed to be able to think about and discuss philosophical issues in music, education, and music education. Current trends in American music education will be analyzed from a philosophical perspective. Students will develop basic philosophical research and reporting skills. Open to School of Music graduate students only.

#### MUED 602 Sociological Foundations of Music Education

3 credits, 3 hours

An intensive reading course in the sociology of music education's role in society. Students will develop a basic understanding of the sociological functioning of music in society and how education in music should, but often does not, meet the greater society's needs. Socialization in performing groups, group identity, and sociology of schools will be studied. Current trends in American music education will be analyzed from a sociological perspective. Students will also develop basic sociological research and reporting skills. Open to School of Music graduate students only:

#### MUED 603 Curriculum and Assessment in Music Education

3 credits, 3 hours

The course covers the development, writing and evaluation of curriculum as a dynamic interactive process based on research. Students develop curriculum writing and evaluation skills through critical review of various curricula, analyses of curriculum models and developing their own curricula. Measurement and assessment of learning, which is the crucial dynamic element in curricula, is covered in depth. Upon completion of the course students should be able to critically analyze curricula, design curricula, and develop appropriate assessment tools for various music learning situations.

Open to School of Music graduate students only.

## **Media Arts**

## Photography/ Film/Digital Video/ Animation

#### PF 125 Freshman Photography

1.5 credits, 3 hours

An introduction to fundamental techniques used in black-and-white photography, including camera operation, developing and printing. Lectures and presentations on the technical aspects of photography as well as the creative and conceptual aspects related to the field. Demonstrations on the production of photograms and pinhole images, the use of the copy stand and slide film, mural printing and a brief description of different camera formats. Open to all students.

#### PF 127 Freshman Animation

1.5 credits, 3 hours

An introduction to the basics of animation, with an emphasis on the development of storytelling capabilities. Inventive studio projects explore production techniques used both in experimental and character animation. In addition, an historical overview is provided through film screenings and group discussion. Open to all students.

#### PF 128 Freshman Film

1.5 credits, 3 hours

A short survey of film and video production, with an emphasis on the discussion of the artistic possibilities inherent in this medium. Topics will cover elements of narrative, the poetics of film, (early historical experiments, dream form, and visionary film), the documentary idiom (propaganda, social analysis, and political activism), video as an art form (technology, fine art video, and performance art), and kinetic design in the commercial sector (text and moving image design, and kinetic structure in television commercials). Students will write two short papers and prepare a treatment for a work in film or video. Studio assignments concentrate on storyboard development and group shooting projects. Open to all students.

# PF 203 Portfolio Documentation

1.5 credits, 3 hours

The use of photography to create a portfolio of artwork, exhibitions, and installations is necessary for artists in all visual media. Students will learn how to photograph two- and three-dimensional artwork in a studio setting and on location. Instruction addresses a wide range of issues including: artificial and natural lighting, film-based and digital camera operation, image processing techniques, and output options. By participating in lectures, demonstrations, field trips and shooting assignments, students acquire the skills necessary to create a coherent visual portfolio of their work. Prerequisites: FP 111 or FP 121

#### PF 209 Photography for Illustrators

3 credits, 6 hours

This course introduces Illustration Majors to the fundamental techniques used in black-and-white photography, including camera operation, developing, and printing, as well as photographic digital imaging. Emphasis is placed on film selection and lighting for both the studio and environmental shooting. The fundamentals of PhotoShop are employed for digital image manipulation. Lectures and projects are designed to provide the tools necessary for illustrators who wish to use photography in their work.

Open to Illustration Majors only. Prerequisite: FP 111 or FP 121

#### PF 210A Introduction to Film

3 credits, 6 hours

A hands-on introduction to the principles and techniques of media production: shooting 16mm film, developing a sensitivity to the nuances of movement, understanding lighting and exposure, composition, and the logic of editing. We will also survey the historical and aesthetic development of the medium in order to expand the students' sense of the possibilities of the medium.

Prereauisite: FP 121

#### PF 210B

## Introduction to Film/Digital Video

3 credits, 6 hours

This course offers an introduction to the basic practices of digital video editing and further creative exploration of the art of moving images. Students perform timing, staging and blocking exercises to develop a feel for direction, experiment with more advanced film strategies, learn to edit digital video, and investigate relationships between sound and image. A final project integrates these explorations creatively.

Prerequisite: PF 210A

#### PF 211A

#### Introduction to Photography I

3 credits, 6 hours

Introduction to basic concepts, processes, and techniques of black-and-white photography, including camera operation, exposure, dark-room procedures, lighting, and their controlled applications of these techniques. Emphasis is upon the normative standard of photographic rendering. Prerequisite for all upper-level Photography courses.

Prerequisites: FP 111 or FP 121

#### PF 211B Introduction to Photography II

3 credits, 6 hours

While consolidating the student's control of the medium, this course introduces the student to a departure from normative photographic rendering, techniques, and modes of expression and form. Strong emphasis on manipulation of materials, including traditional photographic methods as well as an introduction to computer-manipulation. Prerequisites: PF 211A, PF 209 or PF 220

#### PF 212A Introduction to Animation I

3 credits, 6 hours

Through a series of drawn exercises concentrating on timing and movement, the student acquires a basic understanding of animation. Sound is introduced for the final project, which consists of a short animated film shot on 16mm film using the Oxberry camera. *Prerequisites: FP 110 or FP 120* 

#### PF 212B Introduction to Animation II

3 credits, 6 hours

Students are introduced to under-the-camera animation using varied mediums such as puppets, cut-outs, and painting-on-glass. A final project is created using one or more of the techniques explored during the semester.

Prerequisites: PF 2124 or PF 2104

#### PF 216 Computer Animation I

3 credits, 6 hours

This introductory course develops the student's understanding of digital movement and imaging through animation exercises using a variety of 2D software programs on the PC platform. No previous computer experience is required.

Open to all students.

#### PF 217 Color Concepts

3 credits, 6 hours

Introduction to methods of color shooting and printing, leading to an exploration of the technical and creative possibilities of color in photography. Processes covered include negative and transparency films, filtration, chemical printing, and digital color controls with PhotoShop.

Prerequisite: FP 121

#### PF 218 Creative Sound

3 credits, 6 hours

Exploration of the creative use of sound as a primary artistic medium. Topics include sound and hearing, microphones and recording, tape editing and manipulation, sound aesthetics and production styles, voice and narration, signal processing and sound manipulation, and production formats. Through audio production projects, students gain insights into new ways of using sound, both on its own and with other media.

Prerequisite: FP 121

#### PF 219 Character Layout and Design

3 credits, 6 hours

Designing characters, backgrounds, pans, and creative camera moves for the animated scene. Design styles and techniques are explored for their potential in developing a wide range of character types, traits, moods, personalities, and attitudes. Students learn to lay out scenes around character action, work with camera fields, deal with issues of composition and perspective, and to create moods through layout. A final project requires the development of an "Animator's Bible," a production workbook, for the student's personal film portfolio.

Prerequisite: PF 212A

#### PF 220 Introduction to Documentary Photography

3 credits, 6 hours

Introduces students to documentary photography as it exists in the digital age. Topics covered include the history of documentary photography, 35mm camera operation, digital camera operation, and the ethical, legal, and strategic issues of contemporary journalism. Students create documentary photographic projects utilizing both traditional and digital photographic techniques.

Prerequisites: FP 121 or MM 110

#### PF 310A/B Junior Cinema Production I, II

3 credits, 6 hours each

Film production class emphasizing independent filmmaking techniques and concepts. Students explore cinematic ideas through structured and personal filmmaking assignments that emphasize keen visual thinking, story development, and an understanding of film form and film language. Students are taught professional lighting, 16mm sync sound camera technologies, editing and sound track strategies, and laboratory procedures. Students also view and analyze significant films.

PF 310A Prerequisite: PF 210B PF 310B Prerequisite: PF 310A

#### PF 311A/B Junior Photography Workshop

3 credits, 6 hours each

Exploration of photographic imagery through a series of problems aimed at personal vision and creative growth.

PF 311A Prerequisite: PF 211B PF 311B Prerequisite: PF 311A

#### PF 312A

#### Junior Animation Workshop I

3 credits, 6 hours

This course focuses on the creation of a personal, one-minute animated piece, starting from initial conception and ending with final output to digital or film media. Stages in the production cycle include storyboarding, animatics, animation, inking and painting, sound image editing and final output.

Prerequisites: PF 212A, PF 212B

#### PF 312B

## Junior Animation Workshop II

3 credits, 6 hours

Continuation of PF 312A, Junior Animation Workshop I. This courses is devoted to the creation of a short piece directed toward a client, actual or hypothetical, the creation of a portfolio in traditional, website or DVD form, and a series of exercises aimed at refining previous knowledge of animation movement principles.

Prerequisite: PF 312A

### PF 313A

## Basic Photography Studio I

3 credits, 6 hours

Familiarizes the student with the tools, techniques, and language of studio photography. Entails extensive use of the 4"x5" view camera. Deals exclusively with black-and-white materials—sheet film exposure, hand processing, and printing large-format negatives.

Prerequisite: PF 211B

#### PF 313B Basic Photography Studio II

3 credits, 6 hours

Continuation of PF 313A. This course furthers the students' familiarization with the tools, techniques, and language of studio photography and entails extensive use of the 49x59 view camera. This semester covers the introduction of color transparency films and strobe lighting.

Prerequisite: PF 313A

#### PF 315 Digital Photography Workshop

3 credits, 6 hours

Concentrates on the production of creative digital photography: students are encouraged to experiment with new tools and techniques. Film and print scanners, CD-ROM discs, and digital cameras are used to produce images that are critiqued on the basis of both technical proficiency and aesthetic accomplishment. Portfolios are printed on digital output machines, silver-based photo materials, and four-color offset. Frequent readings, lectures, and site visits expand the ongoing studio experience.

Prerequisites: PF 217, PF 211B

#### PF 316 Computer Animation II

3 credits, 6 hours

This course builds upon the students' understanding of 2D computer animation principles and introduces and immerses them in the 3D digital animation world. Modeling, texturing, and character animation are explored using industry-standard software and hardware.

\*Prerequisites: PF216, PF322 or MM 222

## PF 320

## Synch-Sound for Narrative Film

3 credits, 6 hours

Students in this course will explore creative sound design in finished films with instruction and practice in the use of sound recording equipment, sound transfers, building and editing multiple synchronous sound tracks, and preparing for the sound mix. Students work in groups to create and complete a five-minute sync sound film that incorporates the concept of "sound design."

Prerequisite: PF 210B

#### PF 322 Experiments in Advanced Digital Video

3 credits, 6 hours

An intermediate-level course in digital audio and video production. In the context of screenings and readings drawn from the history of experimental media, students will learn to use various digital and optical strategies to approach a variety of thematic issues. This course is a venue for the production of short, aesthetically energized works for a variety of screening environments, and encourages collaboration with Dance and Music majors. Prerequisite: PF 210B

#### PF 323 Selected Topics in Photography

3 credits, 6 hours

Study of one or more various media, methods, or problems in still photography to be offered according to the instructor's interests and students' requests. Topics include: portraiture, documentary photography, digital imaging, color manipulation, photographic illustration, and photo-based mixed media.

Prereauisite: PF 211A

Prereauisite: PF 211A

#### PF 324 Film Forum: Selected Topics

3 credits, 6 hours

Concentrated study of a particular area of film, video, or animation. Courses deal with specific issues and have included: film theory; seminars in sound; media, theater, and performance; history of video art; and history of animation.

Prerequisites: PF 210B or PF 212B

#### PF 325 Sound Design and Technology

3 credits, 6 hours

A hands-on exploration of various technical materials and procedures that complement the animator's production skills, including video editing, analog and digital sound mixing and processing, film editing and soundtrack preparation, Oxberry Animation Stand use, and computer image compositioning techniques. Prereautistie: PF 212B

#### PF 326 Advanced 3D Computer Animation

3 credits, 6 hours

An exploration of the aesthetic and technical possibilities of using 2D and 3D modeling and animation software as a means of creating character and graphic animation. Through a series of exercises, students learn advanced 3D modeling, lighting, texturing, rigging, and character animation.

Prerequisite: PF 316

#### PF 327 Moving Art: Animation Theory and

Production
3 credits, 6 hours

The aesthetics of animation and how the design and structural elements of frame-by-frame filmmaking have evolved over time. Analytical, theoretical, production, and historical approaches will be brought to bear in the study of animation principles and their development over time.

Prerequisite: PF 212B

#### PF 328 Selected Topics in Animation

3 credits, 6 hours

An exploration of media used in animation. The content of each course offering will reflect the professional interests of the instructor. Topics have included clay and puppet animation, character layout and design, and experimental techniques.

Prerequisite: PF 212B

#### PF 330 Clay and Puppet Animation

3 credits, 6 hours

The technique of animating handmade threedimensional characters. Topics include puppet construction (clay and mixed media), set design and construction, and lighting. The history of puppet animation is also studied through film screenings and lectures, with a special emphasis on European filmmakers and nonverbal storytelling. Prerequisite: PF 212A

#### PF 331 Image and Performance

3 credits, 6 hours

For artists and performers of all disciplines. An intensive cross-disciplinary workshop in which the students create their own short performance works using fusions of video, animation, dance, motion, and sound to explore the interactions between visual media and the performing arts.

Open to College of Art and Design and College of Media and Communication students only.

#### PF 331X Image and Performance

1.5 credits, 3 hours Meets with PF 331

Open to students in the College of Performing Arts
Prerequisites: TH 150A, TH 115A, DA 116A,
MU 772, MU 764 or MU 774

May be taken three times for credit.

#### PF 332 Video and Animation Technology

3 credits, 6 hours

This course will introduce students to principles of animation and the variety of means of recording and manipulating live action media and the conceptual possibilities available through these means. We will be examining the technical and aesthetic principles of offline digital video post-production, sound processing and mixing, and non-linear digital editing. Principles of animation movement (squash and stretch, cycles, metamorphosis, etc.) will be explored through 2D computer animation exercises.

Open to Multimedia majors only.

#### PF 333 Advanced Digital Photo Workshop

3 credits, 6 hours

The study of advanced photo imaging techniques. Through a series of problem-solving assignments, students are expected to develop strong digital shooting, scanning, color management, and printing skills as well as competency in advanced PhotoShop techniques. A final portfolio of a series of creative images is a course requirement.

Prerequisite: PF 315

#### PF 334 Surface Altered Photographs

3 credits, 6 hours

A concentration on the fundamental ideas and techniques for altering the surface of photographic prints, the emphasis is on one-of-a-kind prints, mixed media, and nontraditional materials. Techniques and materials covered include: traditional hand-coloring (oil paint, watercolor, acrylic, pastel, pencil, liquid dyes), toning and bleaching, graphic arts film, Polaroid transfer, photo-copier transfer lifts, liquid emulsion, tin-types, and the preparation and painting of digital prints. Assignments, a research paper, slide lectures, and critiques center on creative possibilities, technical proficiency, and the development of increasingly more personalized visual and photographic statements.

Prerequisite: PF 211A

#### PF 335 Photoiournalism

3 credits, 6 hours

This course covers basic photojournalism with a focus on the picture story. Choice of subject will depend on the students' individual style of photography and their point of view. The class is built on an intensive shooting schedule emphasizing photographic composition, regular feedback, and the use of appropriate equipment. The class will cover selecting story ideas, picture editing, writing captions and preparing text-blocks to accompany photographs, and business aspects of the field such as how and where to sell or publish work. Prerequisite: PF 211A

#### PF 336 Fashion and Editorial Portrait Photography

3 credits, 6 hours each

This course explores the real world of fashion and editorial photography. Students will learn to present both themselves and their work professionally. They will visit professional studios and will, on occasion, collaborate with art directors. They will learn to interpret and execute assignments dealing with deadlines and other restrictions posed by commissions. Photographers, art directors, and studio assistants are invited into the class. Emphasis will be placed on expanding and maintaining personal vision in a commercially oriented context.

Prerequisite: PF 211B

#### PF 410A/B Senior Cinema Production I, II

3 credits, 6 hours each

Each student produces an independent thesis film.

Open to majors only. PF 410A Prerequisite: PF 310B PF 410B Prerequisite: PF 410A

#### PF 411A/B Senior Photography Workshop

3 credits, 6 hours each

Continuation of PF 311A/B Junior Workshop. Students work on long-term individual projects or solve short-term problems to develop technical, aesthetic, and conceptual mastery of the medium.

Open to mojors only.
PF 411A Prerequisite: PF 311B
PF 411B Prerequisite: PF 411A

# PF 412A/B Senior Animation Workshop

3 credits, 6 hours each

Directed independent production of a short film project in an idiom of the student's choosing; additional production of a VHS video portfolio composed of several short animated sequences that students will be able to use when applying for work as either freelance animators or for employment with an animation company.

Open to majors only.
PF 412A Prerequisite: PF 312B
PF 412B Prerequisite: PF 412A

#### PF 413 Professional Practices

3 credits, 3 hours

Study of the practice of professional photography, with attention to various career opportunities, portfolio presentation, business practices, professional ethics, photographic law, and personal objectives. A variety of professional guests visit the course.

Prerequisites: PF311A or PF313A

### PF 415A Critical Issues in Photography

3 credits, 6 hours

Concentrated study of the concepts of photographic criticism. Extensive reading, writing, and discussion of contemporary photographic literature, exhibitions, and trends is required. The course is an in-depth examination of the photographic medium from an historical and critical viewpoint. The course requires field trips to galleries and museums, and attendance at visiting lecture events to place current trends in photography in a critical context. Prerequisite: PF 311A

#### PF 415B Senior Photography Seminar II

3 credits, 6 hours
Analysis and study of contemporary photographic practices and trends. Extensive reading, writing, and discussion with attention to current showings and exhibitions is required. The course requires field trips to galleries and museums, and attendance at visiting lecture events to place current trends in photography in a larger historical and critical context, and to assist students in placing their own work within the cannon of photographic expression.

Prerequisite: PF 415A

#### PF 424 Time: A Multidisciplinary Seminar

3 credits, 3 hours

The concept of Time considered from a multidisciplinary perspective, drawing on readings in philosophy, literature, psychology, sociology, and film theory. Relevant works in film and video are screened. Students are responsible for a final term paper that interrelates two or more of the readings with one of the screened works.

Prerequisites: PF 310B or PF 312B

#### PF 499 Internship

3 credits, 90 hours/semester
Internship program in which the student,
working closely with the Media Arts
Department internship advisor, is placed
in one of several professional situations.
Placements include assisting in professional
studios, practice in biomedical photography
laboratories, and working for commercial and
non-profit galleries, among others. Placements
in film and animation are sponsored by local
independent production houses and television stations, design firms, and free-lance
artists; students of film may assist in location
shooting, set production, editing, casting,
scripting, and a myriad of other practical
tasks.

Open to majors only.
Prerequisites: PF 211B, or PF 212B, or PF 210B
May be taken two times for credit.

## Printmaking/ Book Arts

#### PR 102 Freshman Screenprinting

1.5 credits, 3 hours

An introduction and investigation of various stencil methods, based on three primary types of screen stencils—cut paper, blockout/resist, and photo emulsion, using water-based inks on both paper and fabric. Emphasis on the acquisition of personal expression and technical skills, within the capabilities of screen-printed opaque and transparent colors, and the use of editions in collaborative class image exchange. Additionally, the various media unique to Printmaking are shown and discussed, to introduce the beginning student to the wide possibilities of expression inherent in Printmaking.

Open to all students.

#### PR 103 Freshman Etching

1.5 credits, 3 hours

This printmaking course will introduce the hands-on process used on metal plates to create images with line, tone, and texture. Color and monochromatic idea development is encouraged in this print medium that is a favorite of historic and contemporary artists. A class portfolio of prints will be exchanged by the participants.

Open to all students.

#### PR 200 Relief Printing

1.5 credits, 3 hours

This course offers an introduction to basic relief printing methods, including: linoleum cut, woodcut, and collograph. Black and white and color will be explored. Both printing by hand and printing on an etching press will be introduced. Special emphasis will be placed on personal expression.

Open to majors only.

#### PR 201 Relief/Monotype

3 credits, 6 hours

Introduction to the graphic and expressive qualities of woodcut, linoleum, and collograph processes printed in monochrome and color. Monoprinting ideas from direct drawing and painting on plexiglass and metal plate are also explored.

Open to all students.

#### PR 202

#### Screenprinting

1.5 credits, 3 hours

Introduction and investigation of stencil methods in screenprinting with water-based inks. Idea development and acquisition of visual skills in expression in color, line, and form through drawn, photographic, or computer-generated stencil processes. Open to all students.

#### PR 204 Screenprint/Etching

3 credits, 6 hours

The graphic qualities of expression in screenprinting and etching/intaglio are presented through historic and contemporary examples and demonstration of the methods, which convey ideas in these two media. Various stencil processes from direct-drawn to photographic and computer-generated are explored in screenprinting with water-based opaque and transparent inks. Handwork on the metal plate includes drawn drypoint, etching, and tonal processes. Emphasis is placed on the understanding of the qualities of these methods and development of personal ideas through their combination.

Open to all students.

#### PR 207 Papermaking

1.5 credits, 3 hours

Through slide lecture/demonstrations and films, this studio course introduces students to all aspects of traditional Western and Japanese papermaking techniques including pulp preparation, sheet formation, pressing, and drying sheets. Students learn refined, professional methods as well as explore the creative versatility of pulp. Classes include: casting three-dimensional objects and bowls, building subtle relief images in colored pulp and painting with pulp. Various fibers explored throughout the semester include unique ones made from garden vegetables and indigenous plants.

Open to all students.

#### PR 211 Etching/Monotype

1.5 credits, 3 hours

Individual expression with the graphic qualities of etched and directly drawn ideas created on the metal plate by hand or acid etching in color and monochrome. Processes also include printing from drawing and painting directly on plexiglass and metal plate with oil and waterbased materials.

Open to majors only.

#### PR 222 Nonsilver Printmaking Process

1.5-3 credits

Students are introduced to the basic techniques of non-silver by building images in color with layers of brushed-on light-sensitive emulsion. Light-resists can range from photogram objects to drawings and paintings, to film or paper negatives. Processes covered are Vandyke brown, cyantype, gum bichromate and palladium. Open to all students.

#### PR 223 **Bookbinding Methods**

1.5 credits, 3 hours

A workshop class familiarizing the student with the characteristics and handling qualities of materials used in various book structures. Structures covered include pamphlet binding, multi-signature books, clamshell boxes, portfolios, accordion structures, and oriental binding. Emphasis will be placed upon both the use of conservationally sound materials and the use of these structures as vehicles for the students' creative expression. Open to all students.

#### PR 224 **Book Arts: Structures**

1.5 credits, 3 hours

Historical book forms serve as models as well as a departure point for innovative new work. Students are made familiar with traditional binding techniques, encouraged to explore new applications and to experiment by combining images and text into unique book structures. Among the sculptures presented are signature binding, Japanese binding, accordion structure, pop-up structures and tunnel books. May serve as a follow-up course for those who have completed PR 223 Bookbinding Methods.

Open to majors only.

#### PR 300 Lithography

3 credits, 6 hours

All of the basic techniques of drawing, imagemaking and printing skills that are necessary to produce hand-pulled, black-and-white lithographs from stones and plates will be experienced. An emphasis will be placed on visual expression and development of ideas through group discussions and critiques. Open to all students.

#### PR 301 Printmaking Workshop

1.5 credits, 3 hours

A continuation of the development of skills in all media such as relief, intaglio, and screenprinting by concentrating on one or any combination of them including nonprintmaking methods in portfolio format. Investigation of the combination of media, including three-dimensional forms and unorthodox uses of materials and techniques, with an emphasis on integration included. Prerequisites: PR 201, PR 204

#### PR 306A Print Study Seminar I

1.5 credits, 3 hours

Students meet at the Philadelphia Museum of Art in the Print Study room to discuss and study original prints and rare books from the museum collection. Masters of the 15th through the 18th centuries are introduced and researched. Various print processes that parallel the material covered in the course will be researched in the printmaking studios. Open to majors only.

#### PR 307 **Book Arts: Concept and Structure**

3 credits, 6 hours

An opportunity to explore the integration of type and relief image in unique and editioned book structures. Hands-on experience in dealing with composition (metal) type and computer typesetting is on an intermediate level. Methods of relief printing will be explored and cultivated. Wood engraving, photopolymer relief, color reduction printing, and related traditional and contemporary methods of multiple image making will be pursued. Special emphasis on development of a personal visual language. Open to all students.

#### PR 308 Advanced Lithography

3 credits, 6 hours

Opportunity for further investigation and development of lithographic image making, including photographic techniques and multicolor printing. Editioned prints of greater scope and complexity are undertaken, consistent with the students' interest and experience. Prerequisite: PR 300

#### PR 322 Advanced Non-Silver

1.5-3 credits

Opportunity for continued development of image and skills in combinations of non-silver processes.

Prerequisite: PR 222

#### PR 326A Offset Lithography

1.5-3 credits

Develops skills in image preparation and printing techniques using offset lithography. An emphasis placed on personal imagery. Hand-drawn, photographic, and digital methods of image making are investigated. *Open to all students*.

#### PR 327 Advanced Offset Lithography

1.5-3 credits

Students will have the opportunity for a continued investigation of offset lithography and an advanced project.

Prerequisite: PR 326A

#### PR 333 Attitudes and Strategies: Printmaking

3 credits, 6 hours

While the first semester of this course concentrates on general issues of contemporary artists' practice, it continues in the second semester with a focus on the printmaker's world. The student creates many prints exploring a variety of printmaking methods. Drawings to clarify the direction that a possible later series of prints might take are another expectation as well as completed drawing projects. Students should take at least one area of printmaking and develop technical skills beyond elementary proficiency. All three mediums: relief, intaglio, and planographic are to be used in making prints this semester. Combining methods, particularly for the addition of color, is urged.

Prerequisites: PR 204, PR 201

#### PR 400 Advanced Workshop

3 credits, 6 hours

Students continue to develop their ideas, images, and technique while establishing their direction and personal original expression. The workshop atmosphere permits a comfortable handling of all procedures and printmaking processes. Students are encouraged to be involved with adjacent expressive means such as drawing, painting, sculpture, photography, and crafts in combination with printmaking.

Prerequisite: PR 301

#### PR 406 Print Study Seminar II

1.5 credits, 3 hours

The historical and conceptual context of prints, portfolios and book arts of the 19th and 20th centuries are studied at the Philadelphia Museum of Art. Written and printed expression of the ideas and processes involved are integrated into this course of study.

Open to majors only.

#### PR 412 Digital Printmaking

3 credits, 6 hours

This course offers the students an opportunity for continued investigation into etching and waterbased screen-printing on an advanced level both in terms of technical understanding and the development of imagery. The emphasis will be on the integration of idea and process. Graduate students may register for this course under PR 613.

Open to majors only.

#### PR 420 Thesis Workshop

3 credits, 6 hours

Offers the student the opportunity to develop a body of work in preparation for portfolio and exhibition presentation. An emphasis is placed on the development of ideas and content of individual student's work, which is supported by a series of individual and group critiques, by faculty and visiting artists. The student is expected to participate in group exhibitions as well as a solo exhibition and to present a professional portfolio of work.

\*Prerequisites: PR 201, PR 204, PR 300

#### PR 421 Collaborative Printmaking

1.5-3 credits

Involvement in the business, technology, and experience of printing limited editions for faculty, student, or professional artists through guidance of the artist in preparation of the idea, then proofing and printing the edition. Advanced students only; demonstration of mark-making and editioning abilities.

Open to non-majors with permission of Department/

#### PR 425 Book Production

1.5-3 credits

This advanced course will focus on the development and production of a printed book or portfolio of works: design and formatting of a publication including investigation of sequence, page design, and binding possibilities; hands-on experience in the preparation of images for press production, pre-press techniques; and assisting the Master Printer in the printing. All work is produced in the Borowsky Center for Publication Arts, the University's state-of-the-art offset lithography facility. Students may choose to collaborate on projects or work independently.

Open to non-majors with permission of Department/Instructor.

## MFA in Printmaking/ Book Arts

#### PR 500 Graduate Papermaking

3 credits, 6 hours

Graduate papermaking is an advanced studio course based on the in-depth involvement with handmade paper as a creative artistic medium. Digital slide lectures and demonstrations on Western and Japanese pulp preparation, sheet formation, and pressing and drying techniques will be presented. Students will create papers and images using a variety of handmade pulps and fibers. Book structures unique to the handmade paper process and the creation of the unique papers specifically for prints and books will be presented. Students will engage in individual projects utilizing this exciting medium to enhance their artistic development as well as broaden and enrich their educational goals.

Open to non-book arts majors with permission of Department/Instructor.

#### PR 600A Colloquium: Text & Image

1.5 credits, 3 hours

An understanding of language and verbal constructs will enable the individual to explore the relationship between text and imagery in their work. Emphasis is placed on the individual's personal vision throughout the program's course of study.

Open to Book Arts Majors only.

#### PR 600B

#### Colloquium: History of the Book

1.5 credits, 3 hours

Hands-on study of rare books and manuscripts form antiquity to the present with discussions dealing with their structural, historical, and artistic significance. The class meets at the Library Company of Philadelphia with field trips to local special collections.

Open to Book Arts Majors only: Prerequisite: PR 600A

#### PR 610A Book Arts Studio: Color/Mark

3 credits, 6 hours

Provides the student with a broad range of image-making approaches. Personal imagery will be investigated through various printmaking and drawing techniques.

Open to all students.

#### PR 610B Books Arts Studio: Projects

3 credits, 6 hours

This course deals with the structure, form, and production of the narrative reflecting the artist's voice. The focus will be on developing skills and techniques to create a cohesive body of work.

Open to majors only.
Prerequisite: PR 610A

#### PR 611 Non-Toxic Printmaking Methods

3 credits, 6 hours

A range of printmaking media using nontoxic processes and materials. Designed for graduate students who are experienced artists with an understanding of their personal imagery and approach to visual expression, but who are not necessarily proficient printmakers. Students will be offered a number of solutions to working in the studio, solvent and acid free. Topics covered will include intaglio (using water process photographic plates) drypoint, relief, collograph, monotype, and screenprinting.

Open to all students.

#### PR 612A/B Book Arts Studio: Letterpress

3-4.5 credits

A series of studio courses exploring conceptual concerns intrinsic to the creation of a book. The student learns to incorporate calligraphic, handset, or computer-generated letterforms with images in unique and editioned books. Emphasis on proficiency in process and the creation of a personal visual language. Focus on achieving a strong foundation in technical and conceptual skills. Open to majors only.

#### PR 613 Digital Printmaking

3 credits, 6 hours

This course of study offers students an opportunity for continued investigation into etching and water-based screen-printing on an advanced level both in terms of technical understanding and the development of imagery. The emphasis will be on the integration of idea and process.

Meets with PR 412. Graduate students are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met, and the quality of the work expected of them.

Open to all CAD graduate students.

May be taken twice for credit.

#### PR 623A/B Bookbinding

1.5 credits, 3 hours

Basic book structures are explored in the first semester with emphasis on sound conservation techniques and good craftsmanship. In the second semester historic book structures serve as models and departure points for innovative bindings.

Open to majors only.

#### PR 626 Offset Lithography

1.5-3 credits

Offers the student hands-on experience with offset lithography as an artist's medium. The primary focus is on the creation of personal imagery (photographic and/or hand-drawn) for prints and books. The course enables students to take advantage of state-of-the-art production methods and develop skills in photomechanical processes, platemaking, and color printing.

Open to majors only.

#### PR 700A/B

## Colloquium.: Professional Practices

1.5 credits, 3 hours each

Professional practices and issues related to the fields of printmaking and book and publication arts are explored through discussions, lectures, and field trips in the first semester. In the second semester the course focuses on the completion of the individual's written thesis requirements. Each thesis candidate will prepare a resume and an artist's statement, and present a slide lecture that will be placed on record in the University Library.

Open to majors only:

#### PR 710A/B MFA Thesis Studio: Projects Tutorial

3 credits, 6 hours

In conjunction with the faculty advisor, the MFA candidate develops an individual course of study and defines the project. The evolution of ideas and imagery is encouraged through frequent faculty critiques.

Prerequisite: PR 610B

#### PR 711A Thesis Studio

3 credits, 6 hours

A continuation of book and printmaking projects is combined with related visual concerns in preparation for the required MFA Thesis Exhibition to be presented during the final semester.

Prerequisite: PR 610B

#### PR 711B

#### Thesis Studio: Thesis Exhibition

3 credits, 6 hours

The faculty advisor and the student's Thesis Committee advise the student through the thesis exhibition process.

Prerequisite: PR 711A

#### PR 723A/B Bookbinding

1.5 credits, 3 hours Continued investiga

Continued investigation of the book structure at an advanced technical level. Individual attention to developing creative solutions to support book content will start in the first semester. Through critiques and individual instruction the second semester will be devoted to developing structures that support thesis work.

Prerequisite: PR 623B

# **Painting/Drawing**

#### PT 101 Freshman Painting

1.5 credits, 3 hours

An introduction to the decisions, general methods, and problems pertaining to the act of painting. Students will be introduced to oil painting with both still life and figure subject matter. Technical instruction will be given to allow the student to focus on the broad imagery possibilities in painting. This class will introduce and encourage the student in the use of oil and acrylic. We will work from setups and models and, when weather permits, landscapes.

Open to all students.

#### PT 202A/B Sophomore Painting

3 credits, 6 hours
Studio work introduces the student to the
domain of painting through projects that cover
not only the basic elements of form, color,
and technique, but also the basic conceptual
challenges unique to painting. Students
are exposed to the origins and purposes
of painting and the range of possibilities
offered by both traditional and contemporary

Prerequisites: FP 111, FP 121

#### PT 211 Painting Studio

approaches.

1.5 credits, 3 hours

A general study of painting subjects, such as the still life, landscape, the city, the human figure, and its environs. This course usually will include a subtitle, such as Figure in the Landscape, which defines the thematic basis for the studio projects.

Prerequisites: FP 111, FP 121 May be taken twice for credit.

#### PT 219 Watercolor

1.5 credits, 3 hours

A course in which the preferred medium is transparent watercolor, the particular characteristics of which will be explored. Both perceptual and nonperceptual approaches will be introduced.

Prerequisites: FP 111, FP 121

#### PT 225 Figure Drawing

1.5-3 credits

Students work from the clothed and nude model and are introduced to the range of approaches relevant to the act of direct observation. This course encourages the students to clarify what they are looking for when they are drawing the human body. Proportion, anatomy, psychology, posture, kinetics, weight, volume, tactility, and environment are a few of the considerations that have an impact on the diverse ways in which figure drawings can be made.

Prerequisites: FP 111, FP 121

May be taken twice for credit.

#### PT 226 Abstract Drawing

3 credits, 6 hours

An assignment-critique format, which examines the nature of abstraction in the context of drawing disciplines. Options in media, tools, methods, and formats are considered in relation to the purposes of a given project. In general, abstraction calls for an appreciation of the intrinsic properties of the materials used in a work, the formal characteristics of toolmarkings, and the significance of pictorial structures.

Prerequisites: FP 111, FP 121 May be taken twice for credit.

#### PT 227 Figure Painting

3 credits, 6 hours

Painting projects that develop awareness of the many issues to be considered in creating forms that may represent the human being. Working from the live models as well as from other visual sources, including those of photography and fine-art masterworks, students investigate the variety of conceptual and stylistic possibilities in depicting the human figure. Concerns for gesture, weight, color, proportion, scale, apparel, portraiture, space and light, composition and narration, can all be a part of the circumstances in which the human figure is the center of interest.

Prerequisites: FP 111, FP 121 May be taken twice for credit.

#### PT 233

#### Landscape Painting

3 credits, 6 hours

Painting the traditional subjects of the landscape: land, city, country, water and sky, light and air. An examination of how these subjects can be seen and interpreted.

Open to majors only.
Prerequisites: FP 111, FP 121
May be taken twice for credit.

# PT 236 Figure Composition

1.5-3 credits

A drawing course emphasizing the development of images using multiple figure arrangements. Assignments are designed to foster awareness of the significance of poses and grouping relative to formal design virtues, narrative, and symbolism.

Prerequisites: FP 111, FP 121

May be taken twice for redit.

#### PT 237

Representational Painting

3 credits, 6 hours A studio course addressing the traditional and contemporary concepts and approaches to representational images. Special emphasis is placed on the relation between content and form. Exploration in color, space, texture, shape, composition, and style will be evaluated in the context of intention, aspects of recognition, and precedent. Paintings will be generated out of direct observation of nature and human models as well as from the students' own resources. Projects may focus on contemporary prototypes (paintings since 1945), specific domains such as American Portraiture, or paradigms from the entire lineage of East/West traditions of representational art.

Prerequisites: FP 111, FP 121 May be taken twice for credit.

#### PT 238 Abstract Painting

3 credits, 6 hours

The genesis of abstraction can be nature, an idea, or an emotion. An abstract painting is one in which the pictorial form is primarily a product of invention and imagination. It may or may not reflect a reality outside itself. Assignments investigate a range of concepts, sources, and procedures.

Prerequisites: FP 111, FP 121

#### PT 245

#### Figure Drawing & Modeling

1.5 credits, 3 hours

This course is based on the concept that drawing and modeling are mutually supportive. Students draw from the model using a variety of materials and approaches. They model in clay. Emphasis is placed on the exploration of intentions and concepts, and the development of visual perception. Pererquisites: FP 111, FP 121

May be taken twice for credit.

PT 264

## Mixed Media

3 credits, 6 hours

A diversity of drawing and painting media and methods, including collage and construction, are explored, discovered, invented, and intermixed in order to develop a versatile repertoire of studio skills.

Prerequisites: FP 111, FP 121 May be taken twice for credit.

#### PT 269

#### Collage: The Constructed Image

3 credits, 6 hours

Studio projects are assigned that promote the development of images through the aggregation of fragments. Collage as a principle of construction re-examines compositional notions of unity and harmony and can involve the interaction of diverse and incongruous materials, methods, styles, and/or images. Perequisites: FP 111, FP 121

May be taken twice for credit.

# PT 302A/B Junior Painting

3 credits, 6 hours

Students maintain designated spaces in the Junior Studio where they can develop a more professional working routine. They are expected to show increasing personal initiative and direction. Regular critiques on both an individual and group basis connect the student to the values of the past and the present, stimulate interest in the major questions of our time, and provide resources for progress. This course embraces a plurality of ideas about painting and, linked with the goals of FA 333, advocates a spirit of experimentation and research.

Prerequisite: PT 202B

#### PT 334

Junior Drawing 3 credits, 6 hours

An advanced studio in drawing, extending knowledge, experience, and authority in drawing as a form-making act in the painting process and as a form of expression in its own right. Students will be guided through various aspects of the uses of pictorial elements (line, tonality, surface, etc.) in the making of images that express content and meaning. References to contemporary and historical sources will be investigated.

Prerequisite: FA 222

#### PT 340 Color Studies

1.5 credits, 3 hours

Studio group projects and independent projects consider the purposes and effects of color organization, color perception, and color theory. Color is approached as emotive, symbolic, descriptive, and structural.

Prerequisite: PT 202B

May be taken twice for credit.

#### PT 360 Junior Seminar

1.5 credits, 3 hours

A discussion format aimed at investigating and understanding the content of, the motivations for, and the influences on contemporary painting. Emphasis is on exploring the theories, questions, and issues that create the intellectual content for contemporary artists. Students will be given reading assignments as preparation for the seminar dialogue. Selected texts will include artists' documents, critical writings, and classic essays covering such areas as aesthetic principles, political and cultural realities, and psychological perspectives. Class sessions will emphasize group discussions based on viewing slides and other appropriate visual material, reading assignments, and various written and oral forms of student presentations.

Open to majors only.

#### PT 402A Senior Painting

4.5 credits, 9 hours

4.5 creatins, 9 mounts

Critical commentary will center on four areas of concern: 1. The character of the work—its formal properties, its physical properties, aspects of intelligibility. 2. Intentionality—investigation of motives and choices. 3.

Context—ways that a work relates to a larger body of work, both generic and stylistic. 4.

Quality—approaches to questions of value. There will be individual critiques each week and periodic group critiques involving the participation of a visiting artist.

Prerequisite: PT 302B

#### PT 402B Senior Painting

6 credits, 12 hours

Continuing the structure of PT 402A, the Painting Major formulates a senior thesis project. Working with senior faculty who read and critique early drafts, the student develops a formal written thesis and a body of artwork to be presented at the end of the term to a senior thesis panel. This panel is comprised of studio faculty, liberal arts faculty, and student peers.

Prerequisite: PT 302B

#### PT 451 Advanced Painting Projects

1.5 credits, 3 hours

Painting assignments dealing with the larger issues of the format and language of painting. Students are expected to give individualized responses to these issues and convene in group critiques to discuss the results.

Prerequisite: PT 302B

## MFA in Painting/ Drawing

#### PT 610 Major Studio I/Painting

6 credits, 10 hours

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work. Open to majors only.

May be taken twice for credit.

#### PT 611 Major Studio II/Painting

6 credits, 10 hours

Further exploration of the options, with increased awareness of theoretical issues and personal vision. Greater focus in the student's work, with a view to refining the repertoire of skills and expression in the medium needed to undertake a thesis project.

Open to majors only: Prerequisite: PT 610 May be taken twice for credit.

#### PT 710 Major Studio III/Painting

6 credits, 10 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition following the thesis exhibition semester.

Open to majors only.

Prerequisite: PT 611 (477)
May be taken twice for credit.

# **Sculpture**

#### SC 101 Freshman Sculpture

1.5 credits, 3 hours

An introduction to sculptural thinking and methods using a variety of materials and processes, including modeling and fabrication. Form-making options are undertaken that are especially suited to acquaint beginning students with the diversity of sculptural activity. *Open to all students.* 

#### SC 201, SC 202 Sculpture I

3 credits, 6 hours

Emphasizes the fundamental and formal aspects of sculpture. Projects are assigned to help the student experience and understand the unique expressive values of mass, space, plane, line, balance, rhythm, scale, movement, and transformation. This course also serves to introduce the student to a variety of materials and techniques. Assigned projects, group critiques and slide lectures.

Prerequisite: FP 130

#### SC 220A/B Molding and Casting

1.5 credits, 3 hours

Covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. Provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts.

Open to all students.

May be taken three times for credit.

#### SC 241, SC 242 Introduction to Sculpture Projects

3 credits, 6 hours

An open studio oriented toward helping the development of individual initiative. Stress on how ideas are transformed into sculptural statements through aesthetic reasoning and the internal logic of a sculpture's color, material, and physical construction.

Open to all students.

#### SC 251

#### Sculpture Since 1945

1.5 credits, 1.5 hours

Lectures, discussions, projects concerning various artists, movements, concepts, philosophies, and critical theories influencing contemporary art with an emphasis on sculpture. Focus on the currents since 1945. Open to majors only.

#### SC 260A/B Structure of the Figure

3 credits, 6 hours

Anatomic and morphological analysis of male and female bodies for artists through a three-dimensional constructional method. Proportions, anatomic structure, surface topology, morphological variation, and the body in movement are covered. Directed toward two-dimensional artists as well as sculptors. The means by which the body's salient features can be recognized from any viewpoint in any pose is stressed. Prerequisite: FP 130

#### SC 321 Carving

1.5 credits, 3 hours

Introduces the student to carving, one of the basic methods of forming sculpture. Students learn to prepare, maintain, and use the tools of the carver. They will be introduced to the characteristics of suitable carving materials. Emphasis is placed on the exploration of the formal and expressive potentials of carved sculpture.

Prerequisite: FP 130
May be taken three times for credit.

#### SC 333 Attitudes and Strategies: Sculpture

3 credits, 3 hours

A studio-criticism course that focuses on the issue of artistic strategy as it applies to the creation of art. Assignments attempt to aid students in recognizing their own and alternative tendencies through projects that are made to reflect attitudes like expressionism, idealism, mathematical systems, decoration, naturalism, etc. Required of all Fine Arts Majors; open as an elective.

Prerequisite: SC 201

## SC 401, SC 402

Sculpture III
3 credits, 6 hours

Terms like site-specific, monumental, genre, narrative, emblematic, environmental, etc., reflect the cluster of types of sculptural imagery. This studio-criticism course is concerned with the ideational and technical issues raised by various types of sculptural imagery that are assigned in turn. The relationship that sculptures have with the context they exist in and the purpose they serve is stressed. *Prerequisite: SC 202* 

#### SC 421 Metals

1.5 credits, 3 hours

Forming metal sculpture has contributed much to the history of sculpture, particularly in the present, where the idiom has become as familiar as carving and modeling. Concurrently offering both basic and advanced technical instruction in welding and forging, using both ferrous and non-ferrous metals, this course is concerned with both the technical and aesthetic aspects of metal sculpture.

 $Open\ to\ all\ students.$ 

May be taken three times for credit.

#### SC 431, SC 432 Advanced Figure Modeling

3 credits, 6 hours

For students seriously involved with the figure, this course provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculptured at various scales, including life size, and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are an integral part of the ongoing class activity. Prerequisites: SC 260A, SC 260B or FA 223

#### SC 433 Projects in Figure Modeling

3 credits, 6 hours

Allows the student to move beyond modeling the figure as an academic study. Exploration using the figure in expressive contexts is emphasized.

Prerequisites: SC 260A, SC 260B or FA 223
May be taken four times for credit.

#### SC 441, SC 442 Advanced Projects

3 credits, 6 hours

Provides a studio context where maturing selfinitiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found.

Prerequisites: SC 241 or SC 242

## **MFA Sculpture**

#### SC 610 Major Studio I/Sculpture

6 credits, 10 hours

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work. Open to majors only.

May be taken twice for credit.

#### SC 611 Major Studio II/Sculpture

6 credits, 10 hours

Further exploration of the options, with increased awareness of theoretical issues and personal vision. Greater focus in the student's work, with a view to refining the repertoire of skills and expression in the medium needed to undertake a thesis project.

Open to majors only. Prerequisite: SC 610 (647) May be taken twice for credit.

#### SC 620 Molding and Casting

1.5 credits, 3 hours

Covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. Provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts.

Meets with SC 220A. Graduate students are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met, and the quality of the work expected of them.

Open to CAD graduate students only.

May be taken twice for credit.

#### SC 641 Advanced Projects

3 credits, 6 hours

Provides a studio context where maturing selfinitiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found.

Meets with SC 441. Graduate students are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met, and the quality of the work expected of them.

Open to CAD graduate students only:

May be taken twice for credit.

#### SC 710 Major Studio III/Sculpture

6 credits, 2 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition following the thesis exhibition semester. *Open to majors only*:

Prerequisite: SC 611
May be taken twice for credit.

## **Theater Arts**

#### TH 100A/B Acting for Non-Majors I

1 credit, 1.5 hours each

This course introduces the non-actor to improvisation, character development, and the basic idea of action and objective in performance. The first four weeks acclimate the new actor to being expressive in a group using body and voice through improvisation, theater games, movement; breathing and relaxation techniques are also taught. The student is introduced to script analysis, and asked to write and develop monologues, and create dramatic characters for performance. Grading is based on class participation and progress with the work on monologues.

\*\*Open to all students.\*\*

#### TH 101 Neutral Mask

1 credit, 1.5 hours

A sequence of instruction in mask/movement techniques designed to remove all pedestrian movement from the actor, thereby developing the student actor's movement vocabulary. Develops students' awareness of their own personal movement habits and their ability to drop their habits in order to achieve neutral body movement. Exercises are designed to achieve neutral body by beginning with simple actions and progressing to object identification. Open to majors only.

#### TH 103A/B Acting Studio I, II

3 credits, 6 hours each

An introductory studio focusing on the fundamentals of acting including basic skills for stage communication, voice and movement; involves centering, and exercises designed to increase physical and emotional stamina, identify and strengthen technique, develop focus and concentration, and introduce the student to the demands of the theater. In the process of demystifying the craft, the student discovers the energy, power, and vulnerability of self. Open to majors only.

#### TH 103L Crew

0 credits, hours vary

Four different production assignments for School of Theater productions. Continues the classroom instruction in theater tech skills, providing an increased understanding of Technical Production.

Open to majors only.

May be taken three times for credit.

#### TH 105A Stage Combat I

2 credits, 3 hours

The integration of aggressive acting intent and safe combat techniques using both the unarmed body and the knife.

Corequisite: TH 103A Open to majors only.

#### TH 105B Stage Combat II

2 credits, 3 hours

The integration of aggressive acting intent and safe combat techniques using a saber or single rapier.

Prerequisite: TH 105A

#### TH 109A/B Voice and Speech for Actors I, II

2 credits, 3 hours

Linklater exercises are the basis of a course designed to help the student find his/her natural voice, and to integrate body, breathing, voice, thought, and feeling into expression through speech. The student is given a practical understanding of the voice and how it works. Tensions that inhibit primary impulses are uncovered and dismantled. The function of the articulators is studied and they are examined for blocks and exercised for release.

Open to majors only:

#### TH 109L Voice for Actors Lab

0 credits, 1.5 hours

Lab work designed to strengthen techniques learned in TH 109A/B Voice and Speech for Actors.

Open to majors only. May be taken twice.

#### TH 111 Makeup

1 credit, 2 hours

Focuses on cosmetic application combined with thorough exploration of the relationship of appearance to character. The course emphasizes the total visual impact of the character on the audience, discussing in depth the contribution of props and costume to the overall effect. The student is given clear directions on the basic techniques including methods and materials for all types of stage makeup, period makeup, fantasy and the use of three-dimensional makeup and prosthetic makeup.

Prerequisite: TH 103L

#### TH 113 Encounters With Theater Arts

3 credits, 3 hours

Designed to foster students' intellectual engagement with drama and theater, from classical to contemporary, by introducing them to the basic terminology and methodology used in understanding plays and performances. A range of critical perspectives are applied to a variety of plays from different periods and places; additionally, a number of contexts for theater study are introduced, including theater history and production elements.

Open to majors only.

#### TH 114 Mask Characterization

1 credit, 3 hours

An introductory course in character development focuses on a process designed to release and open the student's emotional and physical range, stimulate the imagination, place great emphasis on physical actions, acting with the whole body, and ridding the student of selfconscious mannerisms. Through the use of oversized masks (and a series of challenging exercises), the student is allowed the freedom to become someone else. The work aims to integrate the student's skills with his/her instincts, allowing impulses and the imagination to flow in conjunction with a flexible and vulnerable body. The work culminates with the presentation of a fully realized character; a synthesis of the entire semester's work. Prerequisite: TH 101

#### TH 115A/B Movement for Actors I, II

1 credit, 1.5 hours

Introduces basic movement vocabulary in Modern Dance using basic improvisational technique. The course is designed to provide the student with awareness of his/ner body and the basic skills of movement and dance, such as stretching, breathing, posture, coordination, balancing, etc. Course also allows student the experience of creative application of movement and movement expression through various forms and structures of improvisation. Open to majors only.

# TH 116A/B Dance for Actors

1 credit, 1.5 hours each

A foundation course for actors that uses basic Vaganova ballet technique to develop alignment, flexibility, coordination and discipline, and introduces the actor to the movement vocabulary of this tradition. Development of body awareness with attention toward the verticality, two dimensionality, control and restraint of ballet.

Open to majors only.

#### TH 122A/B Music Skills for Musical Theater I, II 2 credits, 3 hours each

Skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. First year focuses on rudiments of notation, pitches, intervals, rhythms, and simple chords. Students learn to read from "lead sheet" notation. Examples are drawn from the musical theater repertoire. In-class exercises and drills are supplemented with computer-based instruction and keyboard lab. Coreauisite: TH 122L

Open to majors only.

#### TH 122L Music Skills Lab

0 credits, 1 hour Supports Music Skills 1 and II. Corequisite: TH 122A/B Open to majors only. May be taken twice.

#### TH 123 Scene and Lighting Technology TH 124

Costume & Property Technology 2 credits, 2 hours each

Introductory course in various phases of physical production dealing with the stage, house, backstage personnel and their duties, construction and painting of scenery, stage lighting, costumes, props, and makeup.

Open to all students.

#### TH 123L Scene & Lighting Tech Lab TH 124L

Costume & Property Tech Lab 1 credit, 1.5 hours each

Supports TH 123 and TH 124.

Open to Applied Theater Arts and Theater Design
Tech Majors only.

#### TH 139 Theater Design I: Introduction to Design

3 credits, 3 hours

The fundamentals of design for the theater including costume, lighting, and scenery. Review of the designer's role in the production process, design requirements, and aesthetics. Emphasis on the basic principles of two-dimensional art and graphic forms through various media and study of color and color theory.

Prerequisites: TH 123, TH 124, FP 101, FP 102, FP 103, FP 104

#### TH 141A/B Voice for Musical Theater I, II

1 credit, 1.5 hours each

Introduction to the fundamentals of vocal technique, vocal anatomy, and vocal performance for the musical stage. Examination of various styles used in the musical theater, past and present.

Corequisite: TH 141L Open to majors only.

#### TH 141L Voice for Musical Theater Lab

0 credits, 1.5 hours

Introduction to the fundamentals of vocal technique, vocal anatomy, and vocal performance for the musical stage. Examination of various vocal styles used in the musical theater, past and present.

Open to majors only. Repeatable for credit.

#### TH 142A/B Voice Lesson for Musical Theater

l credit. I hour each

Individual (and, occasionally, small group) instruction in vocal techniques appropriate for the musical theater, culminating in a jury examination each semester.

Open to majors only. Repeatable for credit.

#### TH 151, TH 152 Beginner Ballet

0.5 credit, 1.5 hours each

Ballet technique training oriented to the specific needs of the musical theater performer. Classes build strength and awareness while extending the student dancer's physical and expressive range.

Open to majors only.

#### TH 153, TH 154 Beginner Jazz

0.5 credit, 1.5 hours each

Jazz dance technique training oriented to the specific needs of the musical theater performer. Classes build strength and awareness, while extending the student dancer's physical and expressive range. Emphasis placed on isolation of muscle groups and rhythm training. Open to majors only:

#### TH 155, TH 156 Beginner Tap

0.5 credit, 1.5 hours each

Dance Technique training in tap. Prerequisite one year (1 cr.) training in Ballet and one year (1 cr.) in jazz. Attention to the specific needs of the Musical Theater performer. Introduction of Broadway dance style as well as hoofing. Tap vocabulary and terminology introduced. *Open to majors only:* 

#### TH 203A/B Acting Studio III, IV

3 credits, 6 hours each

This course continues the work started in TH 103. Sensory/ emotional work and its relation to characterization is further explored, leading to an in-depth study of motivation and subtext. Sensory, emotional, and adaptation exercises, as well as improvisation and twocharacter scenes, are used to deepen the actor's ability to execute honest and purposeful stage action and communication. Emphasis is placed on the "truth of the movement," Both performance and personal journals are maintained on a continuing basis, and extension outside rehearsals on scenes are expected. All scene work is directed by the instructor, using individualized hands-on approach. Prerequisite: TH 103A

#### TH 205A Stage Combat III

2 credits, 3 hours

This intermediate course teaches the integration of safety and acting with the techniques of broadsword and rapier-and-dagger. Prerequisite: TH 105B

#### TH 205B Stage Combat IV

2 credits, 3 hours

Intermediate course prepares the student for the National Stage Combat Proficiency Test adjudicated the last day of class by a Fight Master from the Society of American Fight Directors. This test includes unarmed combat, rapier-and-dagger, and broadsword integrated into a character-specific scene of dramatic conflict.

Prerequisite: TH 205A

### TH 209A/B

## Voice and Speech for Actors III, IV

2 credits, 3 hours each

Practical training in speech for the stage. Emphasis on articulation and eliminating regionalisms. Through the course of the year each student is expected to achieve a high degree of proficiency in General American Pronunciation. Resonance, placement, and range are developed. Particular attention is paid to ending consonants, equating length of thought and length of breath, and key wording.

Prerequisite: TH 109B

#### TH 213 Script Analysis

3 credits, 3 hours

Introduces the student to practical analysis of texts/scripts. The course explores the concepts of conflict, human action, character, action/ reaction cycle, dramatic structure, translations, and resources external to the script (historical perspective). At the course's end, the student should possess a firm understanding of the process involved in script analysis, be thoroughly familiar with the composite types of dramatic literature, begin to understand the nature of an informed aesthetic, and understand the consequences of each element of a performance on its audience.

Prerequisites: TH 113 or LACR 102 Humanities/Discipline History

#### TH 215A/B Movement for Actors III, IV

2 credits, 3 hours each

Utilizes intensive physical-emotional improvisation work, including exercises in Williamson technique, rhythmic movement, center floor work, stretches, and the use of physical impulse to expand emotional range. Perrequisites: Permission of the faculty. Open to majors only:

#### TH 222A/B Music Skills for Musical Theater III, IV

2 credits, 3 hours each Continued skill training in sight reading, ear training, keyboard, and music theory, oriented to the needs of the musical theater performer. Examples are drawn from a wide range of musical repertoire. In-class exercises and drills are supplemented with computer-based instruction.

Prerequisite: TH 122B

#### TH 222L Advanced Music Skills Lab

0 credits, 1 hour

Supports music skills for Musical Theater III, IV.

Prerequisite: TH 122B

# TH 223 Acting Studio: Technique I

4 credits, 7.5 hours

Study in contact and truthful response, conversational reality, concentration, spontaneity, getting in touch with one's own behavior and that of others.

Prerequisite: TH 103B

#### TH 224 Acting Studio: Technique II

4 credits, 7.5 hours

Refinement of the actor's inner resources, and further development of the actor's technique and skills at textual analysis. Exploration of relationship, point of view, circumstance, truthful involvement, and the reality of doing. Prerequisites: Permission of the faculty. Prerequisite: TH 223

# TH 227 Fundamentals of Stage Management I

3 credits, 3 hours

An examination of the role of the stage manager in theatrical production. Practice in the techniques of pre-production activity, coordinating and maintaining rehearsal discipline, developing a prompt script and calling a show. Open to non-majors with permission of Department/Instructor.

Prerequisite: TH 124

#### TH 228

#### Theater Management

3 credits, 3 hours

An introduction for the Applied Theater Arts student to the important role that theater managers and their administrative staffs play in the day-to-day operations of theater companies. A close-up look at all the facets of running a successful theater: fundraising and audience development, marketing and public relations, fiscal organization and board relations, box office and house management, and educational outreach.

Open to majors only.

#### TH 237

#### Fundamentals of Technical Direction

3 credits, 3 hours

Foundation training in the role of technical director, including production scheduling, coordinating, planning, budgeting, familiarity with materials, equipment and purchasing procedures.

Prerequisites: TH 123, TH 124, TH 103L

#### TH 239

#### Theater Design II: Scene Design

3 credits, 3 hours

An exploration of and instruction in techniques for theatrical scenic design. This class would include lectures, individual guidance, discussions and projects investigating the aesthetic, technical, and practical problems of designing scenery for the stage.

Prerequisite: TH 139

# TH 241 Foundation of Singing/Acting

2 credits, 3 hours

Students are introduced to techniques for handling the unique challenges of integrated singing-acting. Vocal technique and acting technique are integrated through intensive work on solo literature, musical scenes, exercises, and improvisations.

Prerequisites: TH 122B, TH 141B, TH 223

#### TH 242A/B Voice Lesson for Musical Theater

1 credit, 1 hour each See TH 142A.

Prerequisite: TH 142B

#### TH 251, TH 252 Intermediate Ballet

0.5 credit, 1.5 hours each

This course is a continuation of the previous year's dance training. There is greater emphasis on additional steps and increasing flow and speed. More center floor and combination work is demanded.

Prerequisite: TH 152 Repeatable for credit.

#### TH 253, TH 254 Intermediate lazz

0.5 credit, 1.5 hours

A continuation of the previous year's dance training with focus on the jazz technique needs of the musical theater performer. More intricate combination work, turning, increase in speed and strength. Required of all Musical Theater Majors.

Prerequisite: TH 154 Repeatable for credit.

#### TH 255, TH 256 Intermediate Tap

0.5 credit, 1.5 hours each

A continuation of the previous year's dance training with focus on the technical and stylistic needs of the musical theater performer. More difficult steps, more intricate patterns and rhythms.

Prerequisite: TH 156 Repeatable for credit.

#### TH 303A/B Acting Studio V, VI

3 credits, 6 hours each The overall emphasis of the course is on styles of acting.

Open to majors only.

#### TH 305A/B Stage Combat V, VI

2 credits, 3 hours each

Advanced exploration of the text-specific challenges of fight direction and fight performance using a wide variety of weapons. Weapons and texts change each semester. Perequisite: National Stage Combat Proficiency Test Recognition

Prerequisite: TH 205B

#### TH 309, TH 310 Voice and Speech for Actors V, VI

2 credits, 3 hours each

Involves the study of the key dialects of North America, the British Isles, and Europe using the International Phonetic Alphabet as a guide. The dialects chosen are those for which there is most demand in dramatic literature; consequently, some time is spent on "Standard British." "Southern Irish," "American Southern," and "New York." Approximately eight to ten dialects are addressed in depth. Prerequisite: TH 209B

#### TH 311A/B Theater History I, II

May be taken twice for credit.

3 credits, 3 hours each

Two-semester survey of the history of theater: its dramatic literature, theater structures and production methods, styles of acting, and historical trends, through readings, discussions, and lectures. The course explores the history of theater through its artistic, spiritual, political, and cultural sources of empowerment. Students are provided with the historical background to apply acting, directing, and designing techniques to the theater of other periods of history.

Prerequisite: TH 213 Humanities/Discipline History

# TH 312A/B Musical Theater History I, II 3 credits, 3 hours each

Two-semester survey of the history of the American musical theater in the 19th and 20th centuries. Students develop insight into the writers, performers, and theater artists who created the legacy of the musical theater in America, and examine representative works from a variety of periods. Students undertake research projects focusing on major performers, writers, directors, and choreographers. Artists and their work are studied in print and on audio and video recordings. Open to all students.

Humanities/Discipline History

#### TH 315A/B

### Movement for Actors V, VI

2 credits, 3 hours each

Develops clarity and precision of movement through increased awareness of action and character. The student develops greater kinesthetic sense and enhances his/her capability for expressive movement. First term focuses on Laban efforts; second term on LeCoq techniques and period work.

Prerequisite: TH 215B

# TH 317 Fundamentals of Directing

3 credits, 3 hours

An overview of the directorial process. Discusses the various facets of a director's job, especially in the early phases of a production, e.g. working with the actor, casting, table work, and rehearsal, and culminates with each student directing a scene of his/her own. The emphasis is on empowering the students as theater practitioners within the rehearsal process, by introducing them to the basic problems encountered by the stage director, with whom all theater participants work. Prerequisite: TH 311B or TH 312B

#### TH 318A/B Musical Theater Repertory

2 credits, 3.5 hours each

Scenes, songs, and dances are drawn from the diverse musical theater repertory, enabling the student to develop versatility and a sense of tyle.

Prerequisites: TH 222B, TH 241

#### TH 320 Musical Theater Performance

2 credits, 4 hours

An elective course for actors, singers, and dancers in which students can explore the craft of the singing actor through exercises, improvisations, and repertoire study. Students will learn and rehearse solos, scenes, and ensembles from the musical theater repertoire. Emphasis is on developing honesty, ease, and expressiveness in musical theater performance.

Prerequisites: one year of voice training, one year of acting training and permission of the faculty. Permission of DepartmentIInstructor required. May be taken twice for credit.

#### TH 323 Acting Studio: Technique III

3 credits, 6 hours

Studies in advanced acting. Further development of performance technique as it relates to the rehearsal process. Special emphasis given to clarity of behavior, characterization, action and objective. Scene work used as a means of gauging the actor's ability to apply studio work to text.

Prerequisite: TH 224

#### TH 324 Acting Studio: Poetic Realism

3 credits, 6 hours

Exploration of scene study methods as they apply to dramatic works by such authors as lbsen, Strindberg, Wilde, Chekhov and Shaw, and further development of actor's attention to and application of behavioral specificity.

Prerequisite: TH 323

# TH 325 Oral Interpretation

2 credits, 4 hours

The course examines the elements of form and structure in various kinds of literature, and applies that analysis to the craft of the performance. Studies begin with fairy tales, investigate modern and contemporary retellings of fairy tales, and continue with modern and contemporary short stories. The techniques of oral interpretation—different than those used in a studio acting class—focus on the meaning of literature via suggestive vocal dexterity and subtlety of revelation, rather than explicit action. Students are required to write papers analyzing the literature they choose to perform. The course will close with a class performance.

Open to majors only.

#### TH 326 Audition Techniques

2 credits, 3 hours

This course focuses on the skills necessary to audition successfully for theater, film, and television. Topics include cold readings, monologues, television commercials, and dealing with agents and casting directors.

Open to majors only.

#### TH 327 Advanced Stage Management

3 credits, 3 hours

Advanced study of the stage manager's function in theatrical production. Coordination of production personnel, and the management responsibilities in the pre-rehearsal, rehearsal, and production periods.

Prerequisite: TH 227

#### TH 330 Acting on Camera

1 credit, 2 hours

Designed for acting students who want to gain knowledge and experience in acting for film and television, the primary market in the entertainment industry. Sessions give each participant a hands-on experience in acting for the camera. The actors are able to see and evaluate each other's film work during a special screening session at the end of the course. *Prerequisite: TH 323* 

#### TH 339 Theater Design III

3 credits, 3 hours

Fundamental procedures for lighting, with emphasis on the functions of theatrical stage lighting. Discussions and projects investigating the problems of lighting design, including electrical principles, instrumentation, color, media, equipment control, planning and rigging.

Prerequisite: TH 239

#### TH 341A/B Voice for Musical Theater V, VI

1 credit, 1.5 hours each

Styles of singing-acting. Students apply integrated singing-acting technique to a diverse range of period styles of musical theater. Solo literature from the 1860s through the present day is examined.

Prerequisites: TH 224, TH 222B, TH 241

#### TH 342A/B Voice Lesson for Musical Theater

1 credit, 1 hour each See TH 142A. Prerequisite: TH 242B

# TH 349 Production Practicum

l credit, hours vary

Practical application of training to experiences in a wide range of production areas: dramaturgy, design, technology, theater management, etc. May include realized studio, workshop, or project assignments.

\*Perequisite: TH 103L Repeatable for credit.

#### TH 351, TH 352 Advanced Ballet

0.5 credit, 1.5 hours each A continuation of the two prior years of training. Execution of all jumps, all dance steps in combination, in turns and in relevè. Styles and performance technique explored. *Prerequisite: TH 252* 

Repeatable for credit.

#### TH 353 TH 354 Advanced Jazz

0.5 credits, 1.5 hours

A continuation of jazz training of the two previous years. More technically challenging steps, more intricate combination at more rapid instructional pace. Styles and performance technique emphasized.

Prerequisite: TH 254 Repeatable for credit.

#### TH 357, TH 358 Partnering

0.5 credit, 1.5 hours each

For the more advanced student this course explores the dynamics of partnering including Ballet and Jazz lifts, turns, tilts, balances, simple to advanced. Swing, mambo, cha cha, disco. Includes strength, weights training, conditioning.

Prerequisite: TH 252

#### TH 400A Acting for Film I

3 credits, 3 hours

For acting students who want to gain knowledge and experience in acting for film and television. The primary goal of the class is to bring out each actor's natural talent, which is often the most "marketable" in film and television industry. Each actor will work on a monologue or scene - chosen in consultation with the instructor-to make his/her work in front of a camera compelling, secure, and believable. Special video sessions will give each participant a valuable, hands-on experience in acting for the camera. The actors will also be able to see and evaluate each other's film work during a special screening session at the end of the course. The actors will be able to use excerpts from their monologue/scene for a "video audition" commonly required by today's Casting Directors, Actor's Agents, and Film/TV Directors.

Prerequisite: TH 330

#### TH 403A/B Acting Studio VII, VIII

3 credits, 6 hours each

The senior acting student will be prepared for his/her entry into the theater profession through a research and practicum approach to interview and audition techniques. Research into type of theater companies available; theater and casting agents; showcase opportunities; useful sources for job opportunities; a survey of Actor's Equity Assoc. and current trade papers will be included in the course, as well as an actual experience of interview and audition for a play director or casting agent with valuable critique following. Emphasis in the first semester will be placed on the senior actor's one-person performance projects. Text for course will be assigned.

Prerequisite: TH 323

#### TH 405A/B Stage Combat VII, VIII

2 credits, 3 hours each

Advanced exploration of the text-specific challenges of fight direction and fight performance using a wide variety of weapons. Weapons and texts change each semester. Prerequisite: TH 305B

#### TH 412 New Play Workshop

3 credits, 3 hours

This workshop will explore the collaborative relationship between the playwright, director, and actor in the practical creation of a new work. Within a supportive environment that encourages risk and exploration, the new work will be developed through dramaturgical investigation, class discussion, and critiques by the instructor and will result in an informal reading of the piece.

Prerequisite: TH 317

TH 415A Movement for Actors VII TH 415B

# Senior Movement Project 2 credits, 3 hours each

Continuation of TH 315A & B. Work in LeCoq movement. Spring term develops a senior movement project.

Prerequisite: TH 315B

#### TH 417 Directing Studio

3 credits, 3 hours

vocabulary, exercises in space and composition, exploration of scripts from the director's point of view, and practical experience with ground plans. The student is asked to demonstrate his/her understanding of blocking values and textual analysis by conceptualizing and then staging simple scenes. Introduces the basics of acting coaching and is coordinated with script analysis and dramatic criticism. Prerequisite: TH 317

#### TH 419 Business of Theater

1 credit, 1.5 hours

Exploration of the business and legal aspects of careers in the professional theater: the roles of agents, managers, producers, and managing directors are explored. Involves lectures on various topics such as unions, contracts, taxes, management, and representation as well as occasional visits by professionals in the field. Corequisite: Enrollment in TH 423, TH 442B, TH 451, or TH 452

#### TH 423 Acting Studio: Verse Drama I

4 credits, 7 hours Integrated voice and performance work on

period scenes and monologues. Material to be covered includes Greek and Restoration. Prerequisite: TH 324

#### TH 424 Acting Studio: Verse Drama II

4 credits, 7 hours

Continues the student's training in the most advanced level of period style work. Increased attention to voice work is supported by the use of texts from Greek to Restoration. Exploration of comic techniques, heightened behavior and emotional support. Prerequisite: TH 423

#### TH 425 Scene Study in American Playwrights

3 credits, 6 hours

This Senior acting studio focuses on American master playwrights of the 20th century: O'Neil, Miller, Albee, Williams, Shepard, etc. Scenes will be chosen to give students the opportunity to explore fully the emotional lives of characters and will learn how to become more expressive and imaginative in their acting choices. The work of this course will demand the complete investment of the actor through transformation of self into character in these heightened, highly theatrical texts. Improvisation and exercises may also be included in the work sessions.

Prerequisite: TH 323

#### TH 429 Design Technology Seminar

3 credits, 3 hours

This seminar style class is designed as a forum for considering challenges and concepts facing advanced design and technology students. Course will deal with advanced design concepts and applications in the various theatrical forums, including dance, opera, ballet and musical theater. Solutions will be sought through the collaborative process with costume, lighting, scene design and theater tech students arriving at conceptual treatments and visualizations.

Prerequisite: TH 339

#### TH 430 Stage to Video Production

2 credits, 3 hours

Project work both behind and in front of the camera. Each actor works on a monologue or scene chosen in consultation with the instructor to make his/her work in front of a camera compelling, secure, and believable. ATA students will deal with Production Assistant responsibilities, such as continuity, assisting directing, etc. Student assignments may vary according to strengths and interests. Special benefit: students can use excerpts from the workshop for a "video audition" commonly required by today's casting directors, agents, and film/TV directors.

Prerequisite: TH 330

May be taken twice for credit.

#### TH 439

Theater Design IV: Costume Design 3 credits, 3 hours

Further study of materials and principles, tools, supplies and techniques of costume design and construction, with emphasis on pattern drafting, cutting, and draping.

Prerequisite: TH 339

#### TH 441A/B Voice for Musical Theater: Cabaret/Audition

I credit, 2 hours each

A senior seminar in singing-acting. Students work on more demanding repertoire and on special performing challenges such as cabaret theater and auditioning. A Senior Showcase is prepared and performed, and professional outplacement issues are addressed.

#### Prerequisite: TH 341B

#### TH 442A/B Voice Lesson for Musical Theater

l credit, l hour each See TH 142A. Prerequisite: TH 342A/B

#### TH 449 Internship

3-15 credits, hours by assignment Hands-on involvement with a professional company. Placements may consist of administrative or production support work, positions in assistance to directors, producers, stage managers, designers or dramaturgs, literary management, casting, understudying or performance, and may be outside the Philadelphia area.

Open to majors only.

Prerequisite: U4 Status.

#### TH 451, TH 452 Senior Project

3 credits, 3 hours

Faculty-approved and supervised capstone experience in a student's area of concentration. May be a School of Theater Arts-sponsored project or one with a reputable outside company recognized by the faculty and area professionals.

Prerequisites: TH 349, TH 351

#### TH 460 ATA Seminar

3 credits, 3 hours

Analysis and study of contemporary practices and trends in non-performance disciplines of theatrical production. Students will engage in readings, discussions, and writing projects dealing with their experiences to-date in their chosen field of theatrical endeavor. The course may require field trips and/or attendance at special events to place current trends in larger social and practical contexts, and to help the student develop strength and perspective within his or her own work.

Open to majors only.
Prerequisite: U4 status.

#### TH 475 Special Studies in Theater Arts

3 credits, 3 hours

Topics and studies of current interest in areas of theater practice, such as new trends or movements in performance, movement, voice work or international theater. Topics could also include areas of theater production, guest artists' workshops, or contemporary developments in the field. Courses can be taught in either a studio or lecture format with contact hours varying accordingly.

Open to majors only. Repeatable for credit.

# Writing for Film and Television

#### WM 111, WM 112 Traditions of Narrative I, II

3 credits, 4 hours each

Two-semester studio writing course that uses narrative examples from various genres to introduce dramatic structural elements such as character, conflict, and premise. Students are required to write extensively both in and out of class. Two major creative written works required in each semester.

Open to majors only.

#### WM 113, WM 114 Dramatic Structure I. II

3 credits, 4 hours each

An intensive year-long writing course that introduces students to major principles of the three-act structure found in narrative screen-plays. Focus on such topics as act design, creation of character, conflict, and setting. Students will be required to complete major written work and participate in workshops of written material.

Open to majors only.

#### WM 214, WM 215 Screenwriting I, II

3 credits, 4 hours each

An intensive screenwriting workshop where, in the first semester, students write a series of outlines for a short screenplay. In the second semester, students write outlines and a short screenplay.

Prerequisites: WM 114 or WM 219

#### WM 219 Writing for Film

3 credits, 4 hours

Studio writing class introducing students to the basic elements of screenwriting for film. Students are required to write dramatic exercises in class, as well as outside of class. Supplemental readings are discussed and film highlights shown to assist the students in their writing.

Prerequisite: LACR 102

#### WM 225, WM 226 Interactive Writing I, II

3 credits, 4 hours each

A year-long studio course that builds upon the basic principles of dramatic writing by identifying and utilizing the web environment as a unique medium for narrative storytelling. Through analysis and written exercises, students learn how multiple story and character arcs are designed and supported by specific interactive storytelling models.

Prerequisites: WM 219 or MM 221

#### WM 241 Arts of the Media

3 credits, 3 hours

Introduction to the various production values, which directly influence the character of the dramatic product. Subjects of study include music, cinematography, art and production design, editing, sound, costume design and special/computer effects as they relate to the writer's intention and the quality of the final product.

Open to all students.

#### WM 243 Screenplay Analysis

3 credits, 3 hours

A course devoted to the critical analysis of screenplays. Students will be required to read numerous scripts and write critical papers on various dramatic structural principles highlighted.

Prerequisites: WM 219 or WM 214

#### WM 251, WM 252 Narrative Cinema I, II

3 credits, 6 hours each

Examines and analyzes film through the perspective of narrative structure. Various forms, schools of film, styles, and genres from both the domestic and international film community are studied chronologically, emphasizing the influence and integration of the various forms with one another. The course requires weekly screenings of the work being studied. *Open to all students.* 

Humanities/Discipline History

#### WM 253 History of Television

3 credits, 3 hours

Provides an overview of the medium of television. The impact of television since its inception has become increasingly pervasive and has influenced an entire society through its ability to educate and entertain. Video examples of the medium are supplemented by class discussion and reading assignments. Two term papers, a midterm, and final exam are required.

Open to all students. Humanities

#### WM 314 Screenplay Adaptation

3 credits, 3 hours

The vast number of theatrical and television films adapted from fictional and nonfiction sources make it essential that emerging screenwriters understand the art of adaptation. Following an introduction to the basics of adaptation, this course will analyze three movies adapted from fictional sources (novels, short stories, etc.) and three from nonfiction sources (e.g. books and magazine journalism). Prerequisite: WM 215

#### WM 317 Episodic Television Writing I

3 credits, 4 hours

Studio writing class that analyzes the specific genre of episodic television writing. Students read scripts and view examples of various genres in the form, and work in teams to create original written work.

Prereausistes: WM 215 or WM 219

#### WM 318 Episodic Television Writing II

3 credits, 4 hours

Advanced studio writing course in which students outline and draft two full-length scripts for episodic television series.

Prerequisite: WM 317

#### WM 321, WM 322 Advanced Screenwriting I, II

3 credits, 4 hours each

Studio writing course preparing the student for the entire process of crafting a full-length script for film. In the first semester, students develop a concept, pitch the project, prepare an outline/treatment for a full-length work, and draft the first act. The second semester is devoted to the completion of the full-length work and the revision process.

Prerequisite: WM 215

#### WM 330 Web Drama Studio

3 credits, 6 hours

A capstone course in which students are required to begin with an already completed and approved web drama proposal and script. Each student then works to produce his or her own web drama script online, while collaboratively supporting other writer/producers on their projects.

Prerequisite: WM 226

#### WM 341 Acting/Directing for Writers

3 credits, 4 hours Studio course addressing the collaborative aspect of dramatic production involving writers, actors, and directors. Students are introduced to directing and acting, using their own dramatic texts as the source material. Prerequisites: WM 215 or WM 219

#### WM 343 Film Story Analysis

3 credits, 3 hours
Explores dramatic structures and storytelling
conventions of narrative films. Screenings,
group discussions, and analysis will highlight
the devices employed by screenwriters to tell
a good story. Weekly screenings followed by
critical papers of each screening.

Prerequisites: WM 215 or WM 219

#### WM 411, WM 412 Senior Thesis I, II

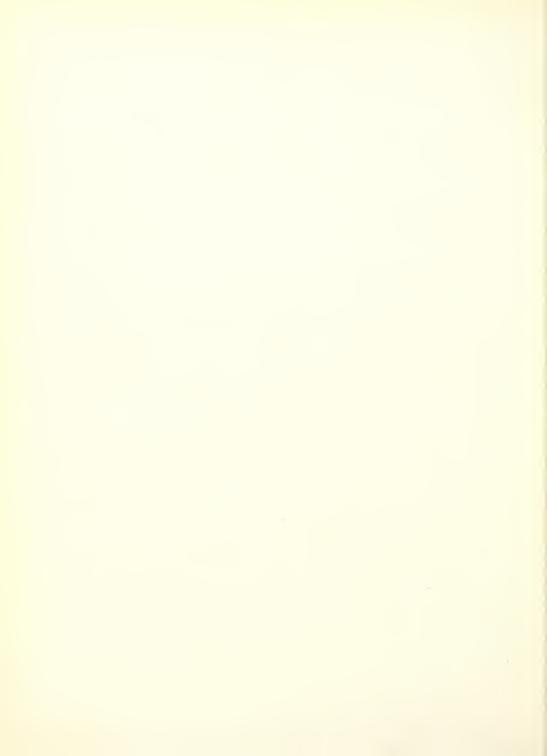
3 credits, 3 hours each
The final writing project in the program
where over the year, the student develops an
outline/treatment and the completion of a fulllength screenplay along with two revisions.
Entertainment industry practices are integrated
into the course.

Prerequisite: WM 322

#### WM 499 Internship

3 credits, 90 hours/semester
Seniors are placed with regional companies to
expose them to a professional work environment in the field of media. Placements vary
and can include local network-affiliated television stations, public broadcasting stations,
film production companies or multimedia
manufacturers. A paper or journal chronicling
the experience is required upon completion of
the internship.

Open to majors only. Repeatable for credit.



## **General Information**

Undergraduate and Graduate Course Catalog 2004 • 2005

UARTS



## Admission

#### Barbara Elliott

elliott@uarts.edu Director of Admission First Floor, Dorrance Hamilton Hall 215-717-6030

The admission requirements and procedures are designed to help the University select, from among the men and women applying, those best qualified to benefit from the educational opportunities at The University of the Arts. The University prefers applicants who express themselves through visual images, performance, and creative writing; who demonstrate intellectual abilities through their academic record; who wish to increase their awareness of themselves and their world; who address their environment in a positive, individualistic manner; and who bring energy, concern, and humor to their inquiry. The University values diversity, liveliness, thoughtfulness, and curiosity, and seeks in its students a broad range of intellectual, artistic, extracurricular, and personal energies. Admission is offered without regard to race, color, national or ethnic origin, religion, sex, sexual orientation, marital or parental status, age, or handicap. Each applicant is considered individually, and the Director of Admission may make an exception to any requirement.

Admission to The University of the Arts is based on both academic performance and artistic development. Each college at The University of the Arts has special admission criteria related to its course of study. The admission committee examines every applicant's academic record for evidence of rigorous, scholarly preparation. In addition, each college at the University has separate requirements for evaluating a candidate's artistic progress. Entrance to the College of Art and Design requires the candidate to present a visual portfolio. The College of Performing Arts requires students to pass an audition in their specific discipline. The College of Media and Communication asks candidates to present a media or writing portfolio. Because the portfolio and audition requirements are specific to each program, interested applicants should contact the Admission Office for a full explanation of the University's expectations.

Admission to the University is based upon a combination of factors; candidates for admission must assume responsibility for all of the admission requirements when submitting an application and realize that the Admission Committee will base its decision on the sum total of these factors.

## **Undergraduate Application Process**

International applicants should also refer to the section of this catalog titled International Students. (See index.)

Åll applicants are encouraged to visit The University of the Arts for an information session and portfolio review or audition. Information sessions with the Admission staff offer students and their families the opportunity to learn more about the application process, programs of study, campus life, and financial aid. Portfolio reviews, interviews, and auditions are part of all applicants' entrance requirements and are separate from the information sessions. In addition to demonstrating their artistic abilities during the portfolio review or audition, students should be prepared to discuss their academic record, personal achievements, extracurricular activities, and professional goals.

- 1. Application Form. Paper forms are available from the Office of Admission or downloadable from the University website; they also may be electronically submitted at www.uarts.edu/applynow. All candidates are required to submit a completed application for admission and a \$50 application fee. The application fee for international applicants who are not U.S. citizens or Permanent Residents is \$75. The University of the Arts will waive the application fee in cases of extreme family financial need. A fee-waiver request is required from a high school guidance counselor, two-year college counselor, or other authorized person.
- 2. Secondary School Record. An official copy of the secondary school transcript is required of all applicants. A curriculum of college preparatory subjects is recommended. Specific course distribution is not required, although a minimum of four (4) years of English and two (2) years of history is strongly recommended. Remaining courses should be selected from the approved college preparatory program, including study in languages, mathematics, science, humanities, art history, psychology, and sociology. These courses should be augmented by study in visual art, music, dance, drama, or creative writing.

Applicants not holding a regular high school diploma may qualify for admissions consideration upon conversion of the General Education Development Test (GED) to a state diploma through the Department of Public Instruction of the applicant's resident state.

The University of the Arts welcomes applications from students who are home-schooled. Home-schooled students must present a secondary school diploma issued by their public school district or the GED. For Pennsylvania residents, The University of the Arts also accepts secondary school diplomas issued by Erie Area Homeschoolers, Buxmont Christian Educational Institute, and Pennsylvania Homeschoolers Accreditation Agency, all of which are approved by the Pennsylvania Department of Education to award secondary school diplomas.

- 3. Standardized Test Scores. The submission of official standardized test scores is required for admission although applicants who have completed a college-level English Composition course with a grade of "C" or better, or applicants who have been out of school for more than five years, are not required to submit standardized test scores. The SAT, SAT 1, or ACT are the acceptable standardized tests. Applicants with a diagnosed learning disability or the other qualifying impairment may submit nonstandard-administration test results. United States-educated students whose first language is other than English are required to submit the results of the SAT II English Language Proficiency Test (ELPT). The ELPT is offered as an achievement test through CEEB. Test results should be sent to the University directly from the testing agency. The University of the Arts' CEEB code is 2664. The ACT code is 3664. Candidates for admission from Puerto Rico or Latin America may substitute or augment the SAT or ACT with the Prueba de Aptitud Academica (PAA).
- 4. English Language Proficiency. Applicants educated outside the United States for whom English is not their first language are required to demonstrate proficiency in English. The TOEFL is required for applicants who have been educated in non-English-speaking countries. A minimum score of 500, if paper-based, or 173, if computer-based, is required for undergraduate admission. United States-educated students whose first language is other than English are required to submit the results of the SAT II English Language Proficiency Test (ELPT). The ELPT is offered as an achievement test through CEEB. Test results should be sent to the University directly from the testing agency.

- 5. Recommendations. Applicants are required to submit a letter of recommendation from a teacher, guidance counselor, or employer. Recommendations should comment on the applicant's demonstrated abilities in the arts, maturity, ambition, determination, and seriousness of purpose.
- 6. Personal Statement. All applicants are required to submit a 150- to 300-word essay. The statement should be typed on a separate sheet of paper and attached to the application. The applicant should list his/her name, Social Security number, and the semester for which he/she seeks admission on the statement.
- **7. Artistic Presentation.** Refer to the Portfolio and Audition requirements published in the application packet.
- 8. Interview. Although not required, all applicants are encouraged to visit The University of the Arts and interview with a member of the Admission staff or University faculty. Applicants to the College of Art and Design are expected to present their portfolio during the interview. Applicants to the College of Performing Arts or the College of Media and Communication should be prepared to discuss their academic record, personal achievements, extracurricular activities, and goals. The interview also provides the applicant with an opportunity to ask questions about the University. Applicants should feel free to note questions about the application process, programs of study, courses, instructors, student life, or financial aid and bring these with them to the interview.
- 9. Financial Aid, Federal Loans, Scholarships. The University encourages electronic aid application. Students may submit the Free Application for Federal Student Aid (FAFSA) online at http://www.fafsa.ed.gov. For those without Internet access, the FAFSA can be obtained from a high school guidance counselor. Submit the FAFSA to the Federal Student Aid Program by March 1 for priority consideration. List The University of the Arts as the institution to receive your information. The Title IV Code for The University of the Arts is 003350. For additional information, see the Financial Aid section of this catalog.

## **Transfer Applicants**

Transfer students are admitted to The University of the Arts under policies that vary from college to college. The University considers any applicant who has been enrolled in a college-level program of study after secondary school to be a transfer applicant. Transfers enjoy a preferred position among applicants for admission since it can be assumed they have matured in their goals and have demonstrated their abilities at the college level.

#### **Transfer Application Requirements**

The application process for undergraduate transfer students is the same as for freshmen with the exception that, in addition to the process described in the above section, applicants must submit official transcripts from all colleges attended. Candidates should include a listing of any courses in which they are currently enrolled or intend to complete prior to matriculation at The University of the Arts. To aid in the assessment of transfer credits, a catalog containing the course descriptions, credit assignment, and credit-hour ratio for each college attended should be sent to the Office of Admission. A minimum G.P.A. of 2.0 is required for transfer.

#### Transfer of Credit

Students may receive credit for courses taken at other regionally accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. A minimum

grade of "C" is required in order to present a course for transfer credit. Only credits are transferable, not grades.

Candidates are given a preliminary transfer credit evaluation at the time of admission; final award of transfer credit and placement level is subject to receipt of final official transcripts and verification by the registrar at the time of enrollment.

#### Residency Requirements

The time it takes for a student to reach graduation will depend upon the time needed to fulfill The University of the Arts' degree requirements.

Every transfer student must complete a minimum of four full-time semesters in residence preceding graduation and must earn a minimum of 48 credits in studio and/or liberal arts courses. Transferable credits will be applied only to the specific studio and liberal arts requirements stipulated for a UArts degree. For this reason, transfer students may be required to remain in residence at the University for more than the minimum four semesters and to complete more than the minimum 48 credits, regardless of the number of credits earned at previously attended institutions. Transfer credit is evaluated by the department chair or school director and the Director of Liberal Arts in consultation with the Office of the Registrar.

#### College of Art and Design

Upon completion of the preliminary credit evaluation, the applicant will be invited to schedule an interview and portfolio review with a faculty member from the major department. If unable to attend a personal interview, refer to the University's Portfolio and Audition Brochure for specific requirements.

#### Freshman Transfers

Transfer students with fewer than 21 transferable liberal arts credits and without qualifications for advanced standing in studio should expect to be registered for the Foundation Program and anticipate being enrolled at The University of the Arts for the equivalent of eight semesters. Those who qualify for either the three-year program or advanced standing but wish to take advantage of the Foundation Program and elective courses may also apply as freshman transfers.

#### Three-Year Transfers

Applicants who have not had substantial studio instruction but who present a minimum of 21 transferable credits in liberal arts may qualify for the three-year transfer program. Under this program, students have the opportunity to fulfill the College of Art and Design's graduation requirements in three years. In the first year, the Foundation Program curriculum is combined with studies in the major department. If approved by both the Foundation Program and major-department chairpersons, the transfer student may attain third-year status at the start of his or her second year. This program imposes an extremely demanding schedule and is best suited to mature students who have definitely decided upon a major.

#### Advanced Standing

Students transferring into the second- or third-year level studios of major departments are considered advanced-standing candidates. The first year in the College of Art and Design includes 21 credits of studio classwork in the Foundation core (Drawing, Two-Dimensional Design, Three-Dimensional Design, and an optional course, Time and Motion) and elective courses. Students who have

completed between 18 and 21 credits in studio and who have studied in the Foundation areas may be considered for advanced status.

Decisions concerning admission to a major department, class standing, and mandated prerequisites are made by major-department faculty upon an evaluation of the admission portfolio and preliminary transfer-credit analysis.

#### College of Performing Arts

At the time of the entrance audition, the Audition Committee evaluates the applicant's performance with respect to the level of achievement required for advanced standing. Transfer credit in the major may be granted for comparable previous undergraduate credit earned, up to the level of placement. Transfer credits may be granted toward the Liberal Arts requirements regardless of a student's standing in the major. The number of Liberal Arts credits accepted for transfer is unlikely to change the length of time required to complete the degree. Transfers to the College of Performing Arts are not given credit for studio courses until after the completion of the first semester at The University of the Arts. Transfer students to the College of Performing Arts schould assume that they will receive freshman status unless advanced status is clearly indicated in their letter of admission.

#### College of Media and Communication

Transfer applicants to Writing for Film and Television, Multimedia, and Communication are evaluated on a case-by-case basis, depending on the nature of prior educational experience and demonstrated creative abilities. Transferrable credits may be applied to major. Liberal Arts, and/or elective requirements.

#### **Articulation Agreements**

Articulation agreements are drawn between two institutions in order to facilitate the maximum transfer of credits when students move from one institution to the other. The University of the Arts has a series of these agreements for students attending the schools mentioned below. Students who successfully meet the requirements set by the agreement with their home institution will earn the option to transfer to the University of the Arts at an advanced level upon enrollment. Each articulation agreement has specific requirements and is valid only for the major programs listed on the agreement. To obtain specific information about these agreements, prospective students should contact the transfer advisor at their home institution.

#### College of Media and Communication

#### **Communication Department**

Ocean County College (NJ)
Bucks County Community College (PA)
Burlington County College (NJ)
Luzerne County Community College (PA) – Broadcast
Communication Technology program (pending)

#### Multimedia Department

Burlington County College (NJ) - Graphic Design and Digital Media program

Camden County College (NJ) - Game Design and Development program

Camden County College (NJ) - Computer Graphics:

Game Designer Option program

Delaware County Community College (PA) - Interactive Multimedia program

Northampton County Community College (PA) – Communication Design program (pending)

### College of Art and Design

Ars Hungarica in Budapest, Hungary

#### **Fine Arts Department**

Bucks County Community College (PA) (pending)
Keystone College (PA)
Montgomery College/Maryland College of Art and Design (MD)
Sage College of Albany (NY)

#### **Crafts Department**

Bucks County Community College (PA) (pending)

#### **Graphic Design Department**

Keystone College (PA)

#### Illustration Department

Keystone College (PA)

## Industrial Design Department

Keystone College (PA)

#### recystone conege (174)

Media Arts Department Keystone College (PA)

#### **Painting Department**

Harrisburg Area Community College (PA) Keystone College (PA)

#### Photography Department

Harrisburg Area Community College (PA) Keystone College (PA)

#### College of Performing Arts

#### School of Music

Community College of Philadelphia (PA) School of Music

## **Application Notification**

Applications are reviewed on a rolling basis beginning in December for fall admission and September for spring admission. Priority is given to fall candidates who file an application for admission by March 15, although the University will accept and review applications as long as space in the class is available. Official notification of the Admission Committee's decision is made in writing by the Director of Admission. Generally, students can expect to receive notification of the decision within two weeks of completing all admission requirements.

## **Tuition Deposits**

Applicants who are offered admission for fall enrollment are asked to submit a \$300 tuition deposit within three weeks of the offer of admission to reserve a place in the entering class. Upon receipt of the tuition deposit a housing reservation will be sent to the student. The tuition deposit may be refunded if the student notifies the Office of Admission of his/her intent to cancel enrollment, in writing, prior to May 1.

The University of the Arts subscribes to the May 1 Candidate's General Reply Date and will honor any applicant's written request to defer the acceptance of the offer of admission until May 1. Requests for a refund of the tuition deposit that are postmarked after May 1 cannot be granted. After May 1 the University assumes that the student's tuition deposit to The University of the Arts is the only enrollment deposit that the student has submitted. The University reserves the right to cancel the offer of admission if the student posts a deposit at another college or university, or fails to complete their senior year in good academic standing.

#### **Housing Deposits**

University housing is open to new students entering in both fall and spring semesters. Housing reservation forms are sent to all incoming students upon receipt of the tuition deposit. The University will guarantee housing to all students who submit a housing reservation and post a non-refundable \$200 housing deposit by June 1. Although the University anticipates that it has adequate housing to meet the student demand for on-campus living, there is no way to predict when University-supervised housing may be filled: therefore, after June 1, space is available on a first-come, first-served basis.

#### **Deferred Admission**

Deferment of admission is not automatic. Undergraduate and graduate students who are admitted to The University of the Arts and then wish to defer their admission must submit their requests, in writing, to the Office of Admission. If permission is granted, a \$300 nonrefundable tuition deposit must be paid in order to confirm enrollment for the following semester or year. Deferred students who enroll in a degree program at another institution in the interim will not retain their deferred status; they must reapply to the University as transfer students.

Deferred candidates are also required to submit a statement of activities and reaffirm their intent to enroll at The University of the Arts. Candidates seeking fall or summer enrollment must file this statement by January 15; spring candidates must submit this statement by November 15. Students are permitted only one deferment.

Those who are not approved for deferred admission may reapply for the following year. A new application form must be filed with a reapplication fee of \$10; additional credentials may be required.

## **Early Admission**

Extremely capable students may be ready for college before they have completed the normal four-year secondary school program. The University welcomes applications from those who feel they are scholastically and artistically prepared, and sufficiently mature, personally and socially, to undertake college work.

Early Admission candidates must be able to fulfill either of the following conditions:

- By taking an overload during the junior year of high school or summer courses, the applicant is able to complete high school diploma credit requirements and receive the diploma before enrolling at the University.
- 2. Under a written agreement, the candidate's high school authorities grant the applicant a high school diploma upon completion of the freshman year at The University of the Arts.

#### **Conditional Admission**

The University of the Arts has designed alternative admission programs to consider those whose potential may not be indicated in standardized test scores or class rank, or who have had limited formal training in the arts.

Offers of admission may specify one or more of the following conditions:

- 1. Pre-Freshman Enrichment Program. The admission of freshman applicants to the College of Art and Design or the Multimedia program may be contingent upon successful completion of the University's Summer Pre-Freshman Enrichment Program (PREP). This condition is made when the application review indicates that additional preparation in studio is necessary to ensure the student's success in the first year curriculum. PREP includes studies in drawing, two-dimensional, and three-dimensional design. Classes are scheduled for a four-week session, with 30 hours of instruction per week. PREP is a noncredit program, but grades are given to measure performance. A minimum "C" (2.0) grade-point average indicates successful completion.
- **2.** Academic Warning. Students admitted under Academic Warning must achieve a "C" (2.0) grade-point average at the end of their first year of study in order to be promoted.
- 3. Academic Achievement Program. Applicants may be required to participate in the Academic Achievement Program (AAP). The purpose of the program is to provide developmental maintenance and transition services to students who, because of life circumstances, may not have achieved their potential in secondary school and need additional preparation in art and academics to ensure their success. AAP is funded by the Commonwealth of Pennsylvania's Higher Education Opportunity Act (ACT 101). Students selected to participate in the program must be Pennsylvania residents and meet the family income eligibility guidelines established by the Commonwealth of Pennsylvania.

#### Advanced Placement

#### CEEB Advanced Placement Program (AP)

The University of the Arts may award three credits toward the Liberal Arts requirements for a score of 4 or better in any CEEB Advanced Placement Examination in an academic subject. An official report of scores must be submitted to The University of the Arts directly from The College Board, Advanced Placement Program, Princeton, NJ. AP credit is not given for studio art or performance. Students are notified of AP credits awarded prior to registration.

## College Level Examination Program (CLEP)

The University of the Arts cooperates with the College Examination Board in its College Level Examination Program (CLEP). Credits may be awarded for Subject Examinations in composition and literature, foreign language, history and social studies, or science and math depending on the score earned in the examination and other factors as follows:

- 1. The credit must be directly applicable to the student's degree requirements.
- The credits cannot be used to fulfill upper-level course requirements.
- 3. The total number of credits awarded through CLEP is limited to 12.
  - 4. A score equivalent to the minimum acceptable score or

higher as recommended by the American Council on Education is necessary.

#### College-Level Coursework

The University may also award credit for college work completed while the student was still in high school. Applicants who have taken college courses should arrange to have their college transcripts sent to the Office of Admission for transfer-credit evaluation. Students should also send official descriptions of the college courses so that the University can make accurate evaluations. Transfer credit cannot be granted for courses that were taken to fulfill high school graduation requirements nor for credits earned in a dual enrollment program that granted secondary school and college credit for the same course. Credit will not be granted for pre-college programs.

#### International Baccalaureate

The University of the Arts recognizes the International Baccalaureate Examination (IB). The University may award six credits toward the Liberal Arts requirements for a score of 4 or better in a higher level (HL) examination and three credits for a score of 4 or better in a subsidiary level (SL) examination in an academic subject. An official report of scores on the IB exams should be sent to the Office of Admission for evaluation. Students are notified of the credits awarded prior to registration.

#### Credit from Nonaccredited Institutions

Based on the applicant's portfolio, credit may be awarded at the time of admission by the department chairperson of the intended major. The maximum number of credits awarded may not exceed the number of credits earned at the nonaccredited institution (as adjusted to conform with the University's credit evaluation policies). These credits may be assigned to fulfill specific requirements of The University of the Arts degree as agreed upon by the department chair or director, and the registrar.

#### Credit by Portfolio/Audition

A maximum of 18 credits may be granted to applicants by portfolio review for artistic experience independent of any coursework. Credit by portfolio is granted only for studio work done prior to matriculation at The University of the Arts. Academic standing and course credit based on portfolio review are determined by the appropriate department chairperson during the admission process. This portfolio work cannot have been part of the assigned work for a secondary or post-secondary course.

Applicants who qualify may be granted credit by audition in performance subjects. Audition credit requires the approval of the Audition Committee and the school director. Academic standing and course credit based on the audition are determined during the admission process.

#### International Students

Applicants who are neither U.S. citizens nor Permanent Residents are considered International Students. The University encourages international candidates with strong academic and artistic qualifications to apply for admission.

International students who apply to the University should follow the procedures outlined in the appropriate section of this catalog. International applicants should also be aware of the following additional requirements and procedures:  English proficiency. Applicants to the undergraduate programs whose first language is other than English are required to demonstrate their proficiency in English in one of two ways:

Submit official scores from the Test of English as a Foreign Language (TOEFL). A minimum score of 500 on the paper-based test, or 173 on the computer-based TOEFL, is required for admission to the undergraduate programs,

or

Complete Level 112 in the English Language Program offered by any one of the more than 20 ELS Language Centers located throughout the USA. Information about these programs may be obtained directly from:

ELS Language Centers 1357 Second Street, Suite 100 Santa Monica, CA 90401-1102 USA Telephone: 310-458-7400 Fax: 310-458-7404 www.els.com

International candidates for admission to a graduate program whose first language is other than English must present an official TOEFL score of 550 or above, if paper-based, or 213, if computerbased, or complete Master's Level 112 in the English Language Program offered by any of the ELS Language Centers located throughout the U.S. Information about these programs may be obtained directly from ELS Language Centers, as listed above.

2. Transcripts/Mark/Grade Sheets. All applicants must provide complete, official transcripts from every school attended on the high school/secondary level and postsecondary level. Each transcript must be translated into English by a certified translator and the translation must be notarized.

International students who wish to be considered for advanced standing and receive transfer credit for coursework already completed should submit an Evaluation of Foreign Educational Credentials Comprehensive Report from the Academic Credentials Evaluation Institute (ACEI). International applicants to the graduate programs are also required to submit The Basic Report from ACEI. It is the applicant's responsibility to contract with ACEI directly for this service. Instructions and application for foreign credentials evaluation can be obtained directly from:

Academic Credentials Evaluation Institute, Inc. P.O. Box 6908
Beverly Hills, CA 90212 USA
Telephone: 310-559-0578
Fax: 310-204-2842
www.aceil.com

3. Certification of Finances. International students who plan to enroll at the University are responsible for all of their educational and personal expenses for the full duration of their education at The University of the Arts. Certification that these financial obligations can be met is required in order to qualify for the F-1 visa. A Certification of Finances form is sent to international students upon receipt of their application. The form must be completed in English and certified by a bank official. This statement must declare the availability of funds of at least (U.S.) \$36,310 to cover the cost of one year of education and personal expenses. The I-20, used to apply for the F-1 visa, will not be issued without a valid

Certification of Finances. All F-1 students are responsible for obtaining immigration information and following all the regulations in order to maintain status. Page 2 of the 1-20 explains many of the obligations of an F-1 student.

q. Financial Aid. International students may be considered for a limited number of University-funded, merit-based scholarships. These scholarships cover partial tuition costs only. Need-based financial aid is not available. Students who are not U.S. citizens or Permanent Residents may qualify for educational loans through an International Student Loan Program (ISLP). Further information on the ISLP may be obtained directly from:

International Education Finance Corporation 424 Adams Street Milton, MA 02186 USA http://www.IEFC.com

- 5. Scholarships. A limited number of partial merit scholarships may be awarded to international students who demonstrate outstanding academic and artistic achievement and potential. International merit scholarship recipients are notified of the scholarship award within two weeks of the offer of admission.
- 6. Special note for summer applicants: Summer MFA programs do not qualify for a student visa and are therefore closed to international students who would need a visa to attend.

# Admission Requirements for Graduate and Post-Baccalaureate Programs

The University of the Arts offers these graduate degrees:

#### Master of Fine Arts

Book Arts/Printmaking Ceramics Museum Exhibition Planning and Design Painting Sculpture

#### Master of Arts

Art Education
Museum Communication
Museum Education

#### Master of Arts in Teaching

Visual Arts Music Education

### Master of Industrial Design

#### Master of Music

Jazz Studies

In addition to the graduate programs, The University of the Arts offers post-baccalaureate non-degree programs in Crafts and teacher certification in Visual Arts. Please refer to the Table of Contents to locate full program descriptions.

Candidates for graduate admission are strongly encouraged to file the admission application and complete all admission requirements early. The University has established several deadlines, after which candidates' completed applications will be reviewed and notification of admission and financial aid decisions issued. If space remains available in the entering class after the published application deadline, applications will continue to be accepted and reviewed on a rolling basis until the class is filled.

## **Application Deadlines**

#### Fall and Summer Enrollment

Application for fall admission and admission to the summer residence MFA (Ceramics, Painting, and Sculpture) programs may be submitted as follows:

#### **Priority Decision**

Applications received and completed prior to February 1 for fall or summer enrollment will be reviewed for priority consideration. Applicants will be notified of the Admission Committee's decision on or before March 15.

#### Rolling Admission

Applications received after February 1 for fall and summer enrollment will be considered on a space-available basis and reviewed on a rolling basis.

#### Spring Enrollment

Music, Museum Communication, Museum Education, and Art Education accept applications for spring enrollment.

#### Regular Decision

Applications received and completed by November 15 will be notified of the admission decision on or before December 1.

#### **Rolling Admission**

Applications received and completed after November 15 will be considered on a space-available basis and reviewed on a rolling basis. Candidates can generally expect to be notified of a decision within two weeks of completing all application requirements.

#### Transfer of Credit

A maximum of six credits may be transferred and applied toward graduate degree requirements with the approval of the program director and registrar. Only those graduate courses in which a grade of "B" or higher has been earned may be considered for transfer credit.

#### **Graduate Application Requirements**

All applicants for admission to graduate study at The University of the Arts must hold a bachelor's degree from a U.S. institution that is accredited by a recognized regional association, or have the equivalent of a bachelor's degree from a foreign institution of acceptable standards.

- 1. Application Form: All candidates are required to submit a completed graduate application for admission and \$50 application fee. The fee for international applicants who are not U.S. citizens or Permanent Residents is \$75. The application fee will be waived for University of the Arts alumni.
- 2. College Transcripts: An official transcript from each undergraduate and graduate school attended is required of all applicants.
  - 3. Recommendations: Applicants are required to submit three

letters of recommendation. Two of these recommendations must come from professors or professionals in the area of the student's intended major who are familiar with the applicant's capabilities and credentials.

- 4. Personal Statement: All applicants are required to submit a one- to two-page statement that describes their professional plans and goals. The statement should be typed on a separate sheet of paper and attached to the application. Applicants should list name, Social Security number, and the semester for which they seek admission on the statement.
- 5. Interview: A personal interview with the director of the program to which the candidate is applying is strongly recommended. Appointments should be scheduled directly with the department.
- 6. English Language Proficiency: Applicants for whom English is not their first language are required to demonstrate proficiency in English. The Test of English as a Foreign Language (TOEFL) is required for applicants who have been educated in non-English-speaking countries. A minimum score of 550 on the paper-based test, or 213 on the computer-based test, is required for graduate admission, or level 112 in the English Language Program, offered by any one of the more than 250 ELS Language Centers located throughout the USA, must be successfully completed.

7. Financial Aid: Obtain the Free Application for Federal Student Aid (FAFSA) and a Stafford Loan Application if applying for financial assistance. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. The Title IV Code for The University of the Arts is 003350.

Graduate students who wish to be considered for grant assistance should contact their department for additional information.

#### 8. Special Requirements for Graduate Education Applicants: Master of Arts in Teaching in Visual Arts (MAT)

Candidates for this program must hold a BFA or BA degree in art, or equivalent, with 45 credits in studio art and 12 credits in art history, with a "B" or better cumulative average. They must also have completed six credits in college-level math, three credits of English composition, and three credits in American or British literature.

#### Master of Arts in Art Education (MA)

Candidates for this program must hold a BFA or BA degree in art, or equivalent, with 45 credits in studio art and 12 credits in art history, with a "B" or better cumulative average. A teaching certificate is not required.

Deficiencies in this minimum must be made up as prerequisites or corequisites; a maximum of 12 such credits may be taken while a matriculated graduate student. With approval of the program director, a maximum of 6 studio credits may be applied to the elective requirements in the program.

#### Graduate Portfolio and Audition Information

Every student applying to the College of Art and Design must submit a portfolio of his/her work. Every student applying to the College of Performing Arts must audition. An application must be filed with the Admission Office before a portfolio review or audition is scheduled. Please refer to the Graduate Application Form for specific requirements, which may be obtained through the Admission Office.

#### Crafts Studio Post-Baccalaureate Certificate

Admission to the Crafts Studio Program is based on portfolio and interview. The program is designed for students who already hold an undergraduate degree. Applications may be obtained from the Office

of Admission. See Bachelor's Degree Holders in the Financial Aid section of the catalog for additional information.

#### Post-Baccalaureate Teacher Program, Pre-Certification Concentration in Art Education Professional Semester

The Post-Baccalaureate Teacher Program, Pre-Certification Concentration in Art Education, is only available to University of the Arts/College of Art and Design alumni. The Professional Semester is taken the semester after graduation and after all pre-certification requirements have been met, except for AE 552 The Art of Teaching and AE 659 Student Teaching Practicum. To be eligible to take the Post-Baccalaureate Professional Semester, candidates must have a "B" average and have successfully completed the Instructional 1, PRAXIS tests. They must also meet with the chair of the Art Education Department and fill out a Student Teaching Application the semester prior to student teaching.

## Post-Baccalaureate Teacher Program (Non-Degree)

Candidates for this program must hold a BFA or BA degree in art, or equivalent, with 45 credits in studio art and 12 credits in art history, with a "B" or better cumulative average. They must also have completed six credits in college-level math, three credits of English composition, and three credits in American or British literature. In addition, candidates must have successfully completed the Instructional I. PRAXIS tests.

Credits earned in the Post-Baccalaureate Teacher Program (Non-Degree) may not be converted to graduate credits or be considered for transfer credit in a graduate program.

Applications may be obtained from The University of the Arts Office of Continuing Studies.

## **Tuition and Expenses**

#### Mariann Cardonick

mcardonick@uarts.edu Manager, Student Billing Office Second Floor, Dorrance Hamilton Hall 215-717-6187

## **Undergraduate Tuition and Fees**

Annual tuition is charged to all full-time undergraduate students, with one-half payable prior to the start of each semester. Full-time students carry a minimum of 12 credits per semester and may carry up to 18 credits without incurring additional charges. Excess credits are subject to additional charges at the standard semester credit rate. Permission of the dean of the appropriate college is required for a student to carry more than 18 credits in one semester.

In addition to the annual tuition charge, all students registered for 12 credits or more are required to pay an annual general student fee. The general student fee is applied toward the cost of library facilities, studio and computer operations, orientation, student activities, and special services, including health services, placement, and registration. The annual general student fee is not refundable.

Students registering for fewer than 12 credits are charged per credit. There may be additional course fees or charges, which may include deposits, the cost of expendable materials, and lab fees in selected studio classes. Lab fees, in particular, are most common in the Crafts and Media Arts departments. Please contact those departments directly for more information. In addition, private lessons for students who are not enrolled in the School of Music will carry an additional fee. Reservation deposits for housing and tuition are credited to the student's bill and are not refundable.

#### Schedule of Annual Undergraduate Charges and Fees

#### 2004-2005 Academic Year

run-ume turdon	\$ 22,000
(12-18 credits/semester)	
Tuition per credit	\$ 954
General Student Fee	\$ 850 (all full-time student

#### **Housing Fees**

Housing:	
Burleigh Residence	\$ 5,640
Pine Residence	\$ 5,430 - 5,865
Furness Residence	\$ 4,870 - 5,580
1228 Spruce Residence	\$ 5,640 - 6,200
311 Juniper Residence	\$ 6,090 - 6,400
Housing reservation deposit	\$ 200
Housing damage deposit	\$ 200 (refundable)

#### **Graduate Tuition and Fees**

Graduate students are considered full-time if enrolled in at least nine credits. Teacher Certification students in Visual Arts are considered full-time at nine credits. Full-time graduate students pay annual tuition plus the general student fee. General student fee charges are the same for graduate and undergraduate students. Tuition for part-time graduate studies is charged on a per-credit basis.

A student who has completed all the course requirements for the

master's degree and is currently working on the graduate project/thesis, either on or off-campus, must register and pay a graduate project continuation fee (equal to the cost of 0.5 credit/semester) until all degree requirements are met. Students completing a degree in the summer must pay the fee in the final semester. This registration, through the Office of the Registrar, is required in each semester until all degree requirements are met.

A student without an approved leave of absence who does not register each semester will be considered to have withdrawn from candidacy for the degree. Students who have not maintained continuous registration must apply through the Office of the Registrar for readmission to the program, and will be retroactively charged for the intervening semesters.

#### Schedule of Annual Graduate Charges and Fees

#### 2004-2005 Academic Year

Full-time tuition \$22,060 (9-18 credits/semester)
Tuition per credit \$1,118
General Student Fee \$850 (all full-time students)

# Tuition Payments and Financial Responsibility

Payment in full for each semester is required before students may attend classes. Tuition invoices are mailed to students each July and November. Students who have not made arrangements to pay their utition, fees, housing, and/or any other financial obligations to the University before the first day of classes each semester are subject to having their registration cancelled for that semester and losing their class places. Cancelled registrations can only be reinstated with the approval of the Student Billing Office and are subject to a late payment fee of \$60.

The first-semester bill must be paid by mid-August and the second-semester bill must be paid by mid-December. Any amount unpaid after the due date as indicated on the invoice is subject to a late payment fee of \$60 unless an alternative payment plan has been arranged through TMS (see "Payment Plans"). Settlement of all financial obligations of the University rests with the student or the student's parents if the student has not attained independent adult status.

Failure to receive a tuition statement does not excuse a student from paying tuition and fees before attending classes each semester. Student accounts are considered settled when students receive Business Office Approval and a validated ID card.

Any unpaid balance at the end of the semester will be referred to the University's outside collection agency for collection and legal action. Students or their paying agents will be responsible for all collection costs and attorney fees.

## Methods of Payment

Students who wish to make their tuition payment directly to the University may use one of the following methods of payment:

- 1. Check
- 2. Certified check
- Money order
- 4. Wire Transfer (Before arranging for a wire transfer, please call the University for details about the process: 215-717-6194.)

#### The Interest-Free Monthly Payment Option

To help manage tuition and housing expenses, the University has access to the services of Tuition Management Systems. Tuition Management Systems' Interest-Free Monthly Payment Option allows education expenses to be spread over smaller monthly installments for only a small enrollment fee. There is no interest and no pre-qualification or credit check for this service. With this payment option there is 24-hour access to account information through Tuition Management Systems' web site, www.afford.com, toll-free automated account information through InfoLine, and personal account service Monday through Saturday. Education Payment Counselors are available to help determine the best payment option.

For more information on specific payment options or to enroll in the Interest-Free Monthly Payment Option, visit Tuition Management Systems' web site at www.afford.com or call 1-800-722-4867 and speak with an Education Payment Counselor.

#### Acceptance of Credit Cards

The University only accepts credit cards for payment of new student application fees. Continuing Education programs, and purchases made at the bookstore. Due to the high cost of merchant service fees imposed by credit card companies and banks, the University does not accept credit cards for payment of undergraduate and graduate tuition, housing charges, and the general fee. For those who prefer to use credit cards for their convenience or for reward/bonus programs, Tuition Management Systems, Inc. (TMS—see Payment Plans, above) provides two options. You may use your credit card either to make your monthly payments to TMS or to pay the tuition in full. TMS will not assess a separate enrollment fee for these options. However, their contract levies a convenience fee, between two to three percent of the balance charged. For more detailed information, please call TMS at 1-800-722-4867.

## **Tuition Remission and Discounts**

Students are entitled to only one type of tuition discount (i.e., alumni discount, sibling discount, spousal discount, etc.) in any given academic year. For more information, contact the Office of the Registrar at 215-717-6420.

#### **Alumni Discount**

Sons and daughters of alumni of the University of the Arts are eligible for a 10 percent remission on their tuition. To qualify, a student must present to the Registrar an original or notarized copy of the long-form birth certificate, which lists the names of both parents.

For purposes of this policy, alumni are defined as graduates who have received a diploma, degree, or certificate as a matriculated student in an undergraduate or graduate program from either the College of Art and Design, the College of Media and Communication or the College of Performing Arts, excluding the Evening or Continuing Education divisions of each College. The discount will be issued commensurate with the number of years that a student's alumni parents attended the University (i.e., if an alumnus received a certificate from a two-year program, the discount would be offered for only two years).

#### Sibling Discount

Families that have two or more members simultaneously attending The University of the Arts are eligible for a tuition remission. To qualify, a student must present to the Registrar an original or notarized copy of the long-form birth certificate, which lists the names of both parents. The youngest member of the family may receive a 10 percent tuition remission each semester during which both are full-time matriculating students.

#### **Spousal Discount**

A husband and wife attending the University at the same time are eligible for tuition remission. To qualify, presentation of an original or notarized copy of the certificate of marriage must be submitted to the Registrar. The second person of the married couple to register at the University may receive a 10 percent tuition remission each semester during which they are both full-time matriculated students.

## **Housing Fees**

Students are not permitted to move into University housing until all tuition and fees are paid in full. A damage deposit is required of all students who live in University housing. This deposit is held in escrow and will be refunded to the student after the apartment is vacated. Any charges for damage to the apartment will be subtracted from this deposit. An additional Housing Reservation Deposit is required to reserve a space in University housing. This deposit will be credited to the student's bill and is not refundable.

## **Special Charges and Fees**

## Application Fee

An application fee of \$50 is required with every application for admission or readmission.

## **Tuition Deposit**

Once the student has been accepted for admission to the University, a \$300 tuition deposit is required to reserve a place in the class. This deposit will be credited to the student's bill and is not refundable after May 1. The tuition deposit must be paid in U.S. dollars within three weeks of the offer of admission. Please refer to the Admissions section of this catalog for more complete information.

#### Late Registration

A late registration fee of \$35 will be charged to any student registering after the dates listed in the Academic Calendar.

### Late Payment

A late payment fee of \$60 will be charged to any student failing to pay his or her tuition and/or housing bill by the due date.

#### Bad Check Penalty

A \$25 fine is charged for all checks issued to the University and not paid upon presentation to the bank. A hold will be placed on all official student documents until the original charge is paid in addition to the fine. A "flag" will be placed on the student's account and, for a period of one year, payment with a personal check will not be permitted. At the end of one year the student may appeal to the Billing Manager to review his/her payment history. All balances will be referred to a collection agency if repayment is not made.

#### Transcript Fee

A \$5 fee is charged to students requesting an official transcript from the University. Please refer to the Academic Policies section in the front of this catalog under Transcript Request Procedures for more information.

## **Tuition Refund Policy and Procedures**

By registering for classes, students accept responsibility for paying charges for the entire semester/term, regardless of the method of payment and attendance in class.

Students who are considering withdrawing (either from the University or individual classes) should seriously consider the financial consequences. Depending on the time of withdrawal, balances may still be owed to the University, the Federal Government (if a Title IV program aid recipient), State Governments, Agencies, loan providers, and other non-University grantors of scholarships and awards. Students are urged to meet with a financial aid counselor to discuss the monetary impact of withdrawal and their eligibility for aid in the current and future semesters.

#### General Refund Policy

Tuition Charged Tuition Refunded

#### Fall or Spring Semester

Withdrawal occurring:

midiawai occurring.		
Prior to first day of classes	0%	100%
Before end of second week	20%	80%
Before end of third week	60%	40%
After end of third week	100%	0%

#### **Summer Sessions**

Withdrawal occurring

viniurawai occurring.		
Prior to first day of classes	0%	100%
Before end of first week	20%	80%
Before end of second week	60%	40%
After end of second week	100%	0%

The following items will be excluded from the refund calculation:

- 1. The comprehensive fee.
- Supplies, which are considered 100 percent expended upon purchase.
- Books, which are considered 50 percent expended during the first week of classes and 100 percent thereafter.
- The documented cost of any equipment issued to the student and not returned in good condition.
- 5. Library fines and late fees.
- Security deposits, which will be returned separately once it has been determined that no damages or fines have been assessed.

#### Retention of Federal Title IV Program Funds

Students should understand that withdrawing from the University may cause them to owe more money than if they had remained to complete the semester/term.

Withdrawing students who have been awarded Title IV Program aid funds are permitted to retain a pro-rata portion of these funds as an offset (payment) against tuition charges prior to completion of 60 percent of any Term or Summer Session. After the 60 percent mark, all such aid is treated as 100 percent earned. Title IV Program or Federal funds would include PELL and SEOG grants, and Perkins, Stafford, and PLUS loans.

For example, a student withdrawing during a fall or spring term on the 20th calendar day after the start of classes retains 19 percent of the total Title IV aid awarded (excluding Federal Work Study). This percentage is calculated by dividing the 20 days completed by the I05 total days in the term (including Saturdays, Sundays, and holidays). This retained aid is then applied against the remaining balance of utition charges calculated under the general refund policy. The balance of the Title IV aid—or 81 percent—must be returned to the appropriate issuer. If this student also received University awards (non-Title IV Program), the same retention percentage would apply.

If a student withdrew after 60 percent of the term was completed, or on the 63rd day, 100 percent of the aid would be retained.

A student withdrawing during a Summer Session on the 20th calendar day after the start of classes retains 47.6 percent of the total Title IV aid awarded. This percentage is calculated by dividing the 20 days completed by the 42 total days in the session (including Saturdays, Sundays, and holidays). This retained aid is then applied against the remaining balance of tuition charges calculated under the general refund policy. If this student also received University awards (non-Title IV program), the same retention percentage would apply.

If a student withdrew after 60 percent of the term was completed, or on the 25th day, 100 percent of the aid would be retained.

That portion of Federal Title IV aid that will be returned to the issuer must be repaid in the following order:

- 1. Unsubsidized Federal Stafford Loan
- Subsidized Federal Stafford Loan
- 3. Federal PLUS Loan
- 4. Federal Perkins Loan
- 5. Federal Pell Grant
- 6. Federal SEOG Aid
- 7. Any other Title IV program aid
- 8. Other federal, state, or private student financial assistance
- 9. To the student

# Retention of University Scholarships, Grants, and Awards

Withdrawing students who have received University Scholarships, Grants, and Awards are permitted to retain a portion of these funds as an offset (payment) against tuition charges based on the duration of attendance. For those students not receiving any Title IV program aid, the portion retained is the same as the tuition charged under the general refund policy. For example, a student without any Title IV aid withdrawing before the end of the third week of classes will be liable for 60 percent of tuition charges. This same student will also receive credit for 60 percent of any University aid awarded.

If a withdrawing student received Title IV Program aid in addition to University Scholarships and Awards, the total amount of aid retained from both sources is calculated using the Federal Title IV rules.

## **Financial Holds**

Students who do not satisfy their financial obligations to the University will have a financial hold placed on their record. Such a hold may result in cancellation of the student's preregistration and will prevent the student from being permitted to register for future courses until the financial hold is lifted. Furthermore, students with outstanding financial obligations to the University will not be eligible to receive official copies of their transcripts or their diplomas. To avoid incurring late fees and/or a hold on academic records, students are expected to make arrangements to pay all tuition, fees, library fines and fees, and dormitory charges by the due date on their bill. Students are encouraged to apply early for financial aid.

## **Financial Aid**

#### Amy Hooper

finaid@uarts.edu Director of Financial Aid Second Floor, Dorrance Hamilton Hall 215-717-6170

The University of the Arts offers a variety of financial aid programs to assist students in meeting their educational goals. Aid may be offered in the form of grants, scholarships, loans, or employment, and is funded through federal, state, institutional, or private organizations. Grants and scholarships are considered gift aid and need not be repaid. Loans, which must be repaid, are usually offered at a low interest rate and have an extended repayment period.

Financial need is defined as the difference between the cost of education and the family's federally calculated contribution to these costs, the Expected Family Contribution (EFC). Where need exists, the University assists in meeting costs within the resources available to the institution.

Eligibility for aid is based upon the applicant's financial need, the ability to meet individual program requirements, and the availability of funding.

Typically, 75 percent of the University's students enrolled on a full-time basis are eligible for some type of need-based aid. Therefore all students, undergraduate and graduate, are encouraged to apply.

Information on application procedures, types of aid, program requirements, educational costs as determined by the University, and the students' rights and responsibilities is detailed in the following pages. Most general questions will be answered in these pages. Contact the Financial Aid Office to speak with your counselor for assistance with any specific questions you may have.

## **Eligibility Criteria**

In order to qualify for financial aid a student must:

- Be a U.S. citizen, or eligible non-citizen per Immigration and Naturalization Service (INS) regulations.
- · Be admitted to the University.
- Not have received a bachelor's degree or its equivalent. Some forms of aid are offered to post-undergraduate students as specifically noted under "Bachelor's Degree Holders."
- Not have received aid for the maximum number of allowable semesters (eight).
- · Not have defaulted on a previous federal loan.
- Be matriculated in a program that terminates in a degree or certificate.
- Be enrolled as a full-time student. (A full-time student is one
  who is registered for at least 12 credits per semester.) The
  University offers some types of financial aid to part-time students. For undergraduates, part-time is defined as 6-11.5 credits.
  For graduate students, part-time is defined as 4.5-8.5 credits.
  Some forms of aid are offered to less than full-time students as
  specifically noted under "Part-Time Students."
- Maintain satisfactory academic progress as defined by the University.
- Apply for financial aid by the deadline.
- Demonstrate financial need as determined by the analysis of the Free Application for Federal Student Aid (FAFSA).

#### **Deadlines**

Deadlines are used to assist the University in determining how many students wish to be considered for aid from the available funds. We also use deadlines so that we will receive the necessary information, and be able to forward a response to you, in time for you to make important decisions regarding your enrollment plans.

Students who miss the filing deadlines may not receive all of the aid for which they may have been eligible. Late applicants are also subject to out-of-pocket expenditures for aid that has not been processed, as well as the withholding of registration and class attendance in the event of outstanding balances.

All eligible students are considered for financial assistance regardless of filing date, depending upon availability of funds. However, University-administered funds will not be used to replace federal or state grants, or loans for which a student may have been eligible but for which he/she failed to apply successfully.

#### **Currently Enrolled Students**

The University of the Arts' postmark deadline for submission of the FAFSA is March 15, 2005.

All students who plan to attend the University during the Fall 2005 or Spring 2006 semesters must file the FAFSA by the above deadline. Incomplete applications, and applications submitted after March 15 will be considered only after on-time applications have been awarded. Some types of aid (University Grants, Scholarships, SEOG Grants, Perkins Loans, Federal Work Study, and PHEAA Grants) are awarded on an on-time basis and may not be available to otherwise eligible but late applicants.

#### New Students

The University of the Arts' postmark deadline for submission of the FAFSA is March 1, 2005.

All students who plan to attend the University during the Fall 2005 or Spring 2006 semesters must file the FAFSA by the above deadline. Incoming students are considered on a rolling, funds-available basis after the 1st. Applicants are advised to submit all application materials by March 1, or as soon as possible. Some sources of funding (as above) are limited and will not be available to otherwise eligible but late applicants.

#### **Award Letter Deadlines**

The response date on the award letter is the date by which the University requests confirmation of the acceptance of the University's offer of financial aid. (Financial aid includes all offers of Scholarships, Grants, Loans, and Work Study.) Students are not obligated to the University in any way by confirming the award, and will not be penalized in any way by doing so. By confirming the award, the student reserves those funds.

If the University does not receive a confirmation from the student we will assume that he/she does not wish these funds to be reserved, and will rescind the entire financial aid offer.

New students are strongly urged to confirm their awards from the University of the Arts even if they have not made their final college choice.

### Stafford/PLUS Application Deadline:

The March 15, 2004, Stafford/PLUS deadline is a suggested deadline. Eligibility for these loans will not be affected if applications are submitted after March 15. Students should submit loan application(s) as soon as they have decided which college to

attend in the fall because loan applications require six to eight weeks of processing time.

We cannot guarantee that loan applications that are submitted after May 1, 2005, will be processed in time for fall billing. If a loan application(s) is submitted late, the student will be required to pay tuition from other resources and then wait to be reimbursed from loan proceeds.

#### PHEAA State Grant Deadlines - All Students

The state's deadline for receipt of the completed FAFSA application is May 1, 2005, for the following year (2005-2006). Applications received after that date may render a student ineligible for PHEAA Grants as well as the other types of aid specified above.

#### **Duration of Eligibility**

Under federal and University guidelines, undergraduate students may continue to receive financial aid for only eight semesters, or until the first baccalaureate degree or its equivalent has been earned.

Students are no longer eligible for aid once they have either completed the requirements for the degree or have completed the equivalent number of credits.

Students may not receive undergraduate grants to complete minors, double degrees, or teacher certification programs that extend beyond eight semesters.

Students are not permitted to delay graduation in order to continue their eligibility for aid.

Students can also exhaust their eligibility for financial aid by failing or withdrawing from courses.

If you have questions about your status please contact the Financial Aid Office.

## Financial Aid Application Procedure

#### **Prerequisite**

To be considered for financial aid, students must be accepted for admission to the University or be currently enrolled and making satisfactory academic progress as defined by the University.

#### Requisite

All students who wish to be considered for financial aid must file the Free Application for Federal Student Aid (FAFSA). The information must be released to the U.S. Department of Education and to the University.

The FAFSA is basic to the University's Financial Aid application process and is essential to the determination of the student's eligibility for all types of aid (Pell, FSEOG, and PHEAA Grants, University Scholarships, as well as Federal Work Study and loans). A student cannot be considered for any type of financial aid until a correct and complete FAFSA has been processed.

The University does not require the CSS, ACT, FAF, Profile, or other financial aid applications to be considered for financial assistance.

The Department of Education has provided an easy way to apply electronically for aid. With Internet access, the FAFSA can be completed and filed at http://www.fafsa.ed.gov.

Students can also file using software provided by the Department of Education by downloading the FAFSA Express from the Department's Web page at http://www.ed.gov/offices/OPE/express.html.

Remember, no matter how a student decides to file, he/she should submit only ONE application each year.

The paper FAFSA application must be mailed directly to the processor in the envelope provided and requires approximately four weeks to process.

Transfer students may be required to submit financial aid transcripts to the University from post-secondary institutions attended in the current year, whether or not aid was received. This regulation applies to transfer students who enroll beginning in January. It does not apply to transfer students who enroll beginning in September.

#### **Declining Financial Aid**

If a student declines his/her offer of financial aid or admission, the University will rescind all offers of financial assistance (scholarships, grants, loans, and work study). If that student later decides to entire the University, he/she will be reconsidered for assistance at that point. Eligibility for financial assistance may be greatly reduced at a later point, and will be determined on a funds-available basis.

#### Title IV Code

The University's Federal Title IV code is 003350.

#### State Grant Information

Residents of Pennsylvania (per PHEAA's guidelines) will be evaluated for a PHEAA Grant by filing the FAFSA. PHEAA deadline May 1. FAFSA serves as the state grant application.

Residents of Alaska, Connecticut, Delaware, District of Columbia, Maine, Massachusetts, Ohio, Rhode Island, Vermont, or West Virginia, please note these additional deadlines:

Connecticut deadline February 1: state grant application required. District of Columbia deadline June 28: district grant application required.

Rhode Island deadline March 1: FAFSA serves as state grant application.

West Virginia deadline June 28: state grant application required.

Students who are residents of these states and are currently receiving a state grant MUST file the Free Application for Federal Student Aid (FAFSA). A separate state grant application form may also need to be submitted to the higher education assistance agency in the student's home state.

If the state grant can be used in Pennsylvania, it is "portable." Portable state grants may be less at UArts than if used at a college in a student's home state.

Residents of states not listed above are prevented by their state from using their state grants in Pennsylvania.

## Types of Aid

Each student who completes a FAFSA will be considered for all of the following types of aid. Parental enrollment will not be considered when eligibility for University aid is calculated.

# Institutional Scholarships and Grants

#### University Scholarships

University Scholarships are awarded on the basis of academic excellence and demonstrated talent. The Presidential, Promising Artist, and Artist Grant are types of University Scholarships.

University Scholarships are awarded when students are admitted.

Those students who demonstrate exceptional artistic ability and outstanding academic achievement will be considered for University scholarships.

To assist students and their families with financial planning for their enrollment, scholarship amounts are fixed and renewable so long as the student makes academic progress.

#### Named Scholarships

The University offers a number of scholarships that have been donated by individuals or groups to help support promising artists. These named scholarships are awarded based on need and merit.

#### **University Grant**

University Grants are need-based and are awarded by the Financial Aid Office to supplement all other financial aid assistance.

Students must be enrolled for at least 12 credits in order to receive Institutional Aid that is merit-based.

## Federal/State Grants

#### Pell Grant

The Pell Grant is a federally funded program that awarded individual grants in amounts ranging from \$400 to \$4,050 in 2003-2004. Pell Grants are awarded to students who have not received a bachelor's degree nor been aided for the maximum number of semesters allowed.

Eligibility is determined by the federal government and notification is sent directly to the student in the form of a Student Aid Report (SAR). The student should expect to receive the SAR approximately four weeks after the FAFSA has been filed. The SAR should be reviewed for accuracy and corrected if necessary. The correct SAR should be retained by the student as confirmation of receipt of the FAFSA. Students must enroll for at least three credits in order to be eligible for the Pell Grant.

University scholarships are awarded when students are admitted. Those students who demonstrate exceptional artistic ability and outstanding academic achievement will be considered for University scholarships.

To assist students and their families with financial planning for their enrollment, scholarship amounts are fixed and renewable so long as the student makes academic progress.

#### PHEAA Grant

Awards are made to Pennsylvania residents who have not attained the bachelor's degree nor been aided for the maximum number of semesters allowed (eight).

Eligible students must demonstrate financial need, Pennsylvania residency, and be enrolled for at least six credits. To continue to be eligible for state grant assistance, a full-time student must complete a minimum of 24 credits per academic year.

An award letter may indicate an estimated state grant amount; however, eligibility is determined by the state, and official notification is sent directly to the student beginning in May.

NOTE: Students must meet state residency requirements in accordance with PHEAA guidelines. PHEAA's filing deadline is May 1.

Other states have scholarship programs for their residents. Information and applications are available from the respective state boards of education.

## Federal Supplemental Educational Opportunity Grant (FSEOG)

FSEOG is a federally funded University administered program. These grants are awarded to needy students who do not hold a bachelor's degree. Typically, FSEOG grants are first awarded to Pell Grant recipients who have met the filing deadlines on a funds-available basis.

#### **Outside Scholarships**

The University encourages students to explore all options for outside scholarship assistance. Local businesses, foundations, churches, unions, civic organizations, etc., often sponsor scholarships that can be used toward educational costs.

A good place to begin the search for outside scholarships is online at www.fastweb.com. This is a free scholarship search service.

The University of the Arts does not recommend that students pay fees for financial aid information, or for scholarship searches.

As a service to students, the Financial Aid Office maintains a scholarship notebook containing useful information about such funding. This notebook may be viewed in the Financial Aid Office.

The Financial Aid Office must be notified if any additional awards are received. Notification of all grants and scholarships will be included in the award letter.

#### **Student Loans**

Student loans are available at low interest rates (capping at 8.25 percent), and with extended repayment terms to assist students in meeting both tuition and living expenses. Because loan indebtedness has serious implications, students should carefully consider the amount of their borrowing (both yearly and cumulative) and borrow the minimum necessary to reasonably meet those expenses that remain above the Financial Aid Award.

Students wishing to borrow should secure an application from the bank of their choice. All students, regardless of state of residency, may borrow from Pennsylvania banks and are urged to do so. The Financial Aid Office can provide an application from one of our recommended lenders.

All students must use the new Stafford application called the Master Promissory Note (MPN). Returning Students may secure a MPN from the same lender used previously. New Students' award letter package should include an MPN.

Students who have previously received a Stafford using an MPN are not required to file another MPN for 10 years.

Students who use PHEAA lenders must submit all loan applications (MPN and PLUS) directly to PHEAA. Students who use out-of-state guarantors must submit loan applications to the University's Financial Aid Office.

Students are encouraged to use a lender having PHEAA as a guarantor. PHEAA has reduced the fees charged on student loans and provides financial incentives during repayment.

If the student has previously borrowed under any of the student loan programs, he or she is encouraged to use the same bank to avoid having multiple loan payments upon graduation. (Pennsylvania borrowers are required to use the same lender.)

All loan applications are based on the FAFSA application; thus this application is prerequisite to the filing of the loan application.

While the loan application is an alarment of the Financial Aid.

While the loan application is an element of the Financial Aid application process, it is also a separate transaction between the student and his or her bank. It is critical that the student understand that it is he or she alone who is responsible for repaying funds borrowed,

and that for most students this will be the most serious long-term financial obligation yet undertaken.

All first-time borrowers are required to attend an Entrance Interview before loan funds will be released by the University. Additional information will be available at orientation and registration.

All students must submit the Stafford Loan Application by March 15.

Graduating students who have borrowed under any federal loan program (as well as those who leave the University prior to graduating) are required to attend an Exit Interview. Students intending to discontinue enrollment at the University must contact the Financial Aid Office

## Student Loan Programs

#### Federal Perkins Loan (Perkins)

Perkins is a federal loan that is need-based and is awarded by the University. The Federal Perkins Loan is currently offered at a fixed five percent interest rate and is repayable to the University over a maximum 10-year period. Repayment begins nine months after graduation or cessation of at least half-time enrollment at an eligible institution in an approved program of study.

Because Perkins loan funds are limited, this loan is offered to the earliest applicants whose Expected Family Contribution (EFC) is lowest. Perkin loans are usually awarded to freshman and sophomore students (junior and senior students have greater eligibility for Stafford loans). Notification of eligibility for this loan is included in the award letter.

# Parent Plus Loan For Undergraduate Students (PLUS)

The parent of a dependent student may borrow up to the cost of education (which includes living expenses) minus any other financial aid the student is scheduled to receive. Repayment begins 60 days after loan funds have been disbursed. The PLUS loan interest rate is variable and caps at nine percent. Approval for the PLUS loan is based upon credit history.

Loan applications are available from the lender of the student's choice. The parent must borrow from the same lender the student has chosen for the Stafford loan, unless that lender does not participate in the PLUS program. A PLUS loan cannot be approved until a complete FAFSA has been processed.

Typically the loan application process requires six to eight weeks. In order to deduct the anticipated proceeds from a PLUS loan from the invoice, the loan must have been approved. Therefore, parents wishing to use PLUS proceeds toward the fall balance must submit a complete application by March 15 in order to deduct the amount of the anticipated loan check from the fall invoice.

#### NJ Class Loan

If a student's parent is a New Jersey resident, he/she may be interested in the NJ Class loan, which may allow payments to be deferred while the student is enrolled. For information and application forms call 1-800-792-8670, or visit www.state.nj.us/treasury/osa.

#### Federal Stafford Student Loan (Stafford)

Applications for the Stafford loan are available from the lender of the student's choice.

The University is pleased to recommend a preferred lender to those students who have not previously borrowed. Please contact the Financial Aid Office for additional information.

A Stafford loan cannot be approved until a complete FAFSA has been processed. Students wishing to use proceeds from the Stafford loan must submit a complete application by March 15. Students who use Pennsylvania lenders must submit the loan application directly to the lender. Students who use out-of-state lenders must submit the loan application directly to the Financial Aid Office.

Under federal regulations, only one Stafford loan may be processed for each student each year.

### Stafford Loan Eligibility Undergraduate Students

Undergraduate students are required to register for at least six credits each semester in order to receive funding from the Stafford program.

Stafford loan eligibility is determined based upon the number of credits the undergraduate student has completed, according to the following schedule:

0 - 29.75 credits	Freshman maximum	\$2,625
30 - 59.75 credits	Sophomore maximum	\$3,500
60 - 89.75 credits	Junior maximum	\$5,500
90 + credits	Senior maximum	\$5,500

The above loan amounts may be subsidized or unsubsidized depending upon the student's financial eligibility. If the loan is subsidized the student is not responsible for making any interest or principal payments during enrollment. If the loan is unsubsidized the student is responsible for making interest payments during enrollment.

Undergraduate students who are independent and dependent students whose parents cannot qualify for the PLUS loan are eligible for the following additional amounts under the Unsubsidized Stafford Program.

0 - 29.75 credits	Freshman maximum	\$4,000
30 - 59.75 credits	Sophomore maximum	\$4,000
60 - 89.75 credits	Junior maximum	\$5,000
90 + credits	Senior maximum	\$5,000

#### **Graduate Students**

Graduate Students are required to register for at least 4.5 credits each semester in order to receive funding from the Stafford program.

Subsidized Stafford Loan Eligibility up to	\$ 8,500
Unsubsidized Stafford Loan Eligibility up to	\$10,000

(Total graduate maximum Stafford eligibility per academic year \$18,500)

#### PLUS/Stafford

The lender will deduct origination and insurance fees from Stafford and PLUS loans before they are disbursed. These fees can total up to four percent of the principal amount borrowed. Thus, the amount available from the loan to pay educational costs may be less than the amount initially borrowed.

Students who are in default on a federal loan are not eligible for Stafford or Perkins loans, or other financial aid while enrolled at The University of the Arts.

Students and their parents are strongly urged to make an appointment in the Financial Aid Office to discuss questions regarding any of the student loan programs.

PHEAA Loan Line (to check on the status of your loan): 1-800-692-7392 or www.pheaa.org

Remember:

If a student uses his/her Stafford or PLUS loan proceeds toward the fall invoice, he/she must submit the loan application(s) by March 15.

#### **Disbursement Amount**

The lender will deduct origination and insurance fees from Stafford, PLUS, and other alternative loans before they are disbursed. These fees can total up to four percent (or more for some alternative loans) of the principal amount; thus, the amount available from the loan to pay educational costs may be less than the amount borrowed.

## Student Employment

## Federal Work Study (FWS)

FWS is a federally funded program administered by the University. Eligibility for this program is based upon the availability of funds to the University and the student's EFC.

The Financial Aid Office will make a determination of the student's eligibility to earn money through the FWS Program. Notification of eligibility will be included in the Award letter.

A FWS award is not an offer or a guarantee of a job; it is the amount a student is eligible to earn should she or he secure a job. Work study awards are not applied against the invoice. Payment is made directly to employed students by University payroll check.

Eligible students are permitted to work up to 20 hours weekly when classes are in session. Students are paid at least minimum wage and hours may be arranged to accommodate the class schedule. The 2004-2005 FWS award can be used between July 1, 2004, and June 30, 2005.

Jobs are usually available throughout the University in academic departments, security, University offices, the library, etc. Positions require various levels of skill and experience.

For students who are interested in working in the larger community, there are several off-campus work study positions available. These jobs are located at sites such as community and arts organizations, theaters, and museums.

The Student Employment Handbook contains expanded information about FWS and NFWS, job openings, and additional information for fall placement. The handbook is available in the Financial Aid Office in late summer.

## Non-Federal Work Study (NFWS)

Students who do not qualify to work under the Federal Work Study program may work on-campus under the NFWS program.

Information about job availability and placement is as listed in the Federal Work Study section.

The Student Employment Handbook details all of the regulations governing the Federal and non-Federal Work Study programs.

Students are reminded that falsifying time cards is a criminal offense, which can subject them to criminal prosecution, disciplinary action, expulsion, and loss of all financial aid.

#### Award Notification

Award letters will be sent to new students beginning in March and to returning students beginning in June. The Financial Aid Office staff will be available to counsel students at any point during the application process. Students should be aware that some aid is conditional on the availability of funds to the University, and if these funds are reduced, the University will reduce aid accordingly.

Students must return a signed award letter with acceptance of aid. Failure to return the award letter may result in cancellation of aid.

If an award is estimated, that means some additional steps must be taken before the student can receive those funds, such as completing verification. To receive the Stafford, the student must submit the loan application and his/her funds must be disbursed. Stafford loan proceeds are disbursed electronically or by paper check. He/she must endorse the Perkins loan promissory note in order for this loan to be credited to his/her account.

Additional steps are required to claim these forms of financial aid:

#### Federal Work Study

In order to claim a FWS award the student must locate an eligible job. Once hired, the student must come to the Financial Aid Office to complete the necessary payroll paperwork. Students cannot work, nor can they be paid, until this paperwork is submitted and proper identification is documented. FWS cannot be deducted from the tuition invoice.

#### Pell Grant

Approximately four weeks after the FAFSA is filed, the student will receive a Student Aid Report (SAR). This document will notify a student as to Pell Grant eligibility. All of the information on the SAR must be correct and complete.

The award letter will list the Pell Grant amount. Changes to the FAFSA information may affect the student's Pell Grant eligibility.

#### Perkins Loan

To claim these funds the student must endorse a Perkins promissory note in the Student Billing Office. Funds cannot be credited until a complete, correct note is negotiated.

#### **PLUS and Stafford Loans**

These loans must be applied for through the student's lender. Proceeds from these loans are disbursed to the University. Most Stafford loans will be disbursed to the University electronically and will not require the student's signature. If a student loan is disbursed by check, it cannot be credited to his/her account until he/she signs the check. (Stafford loan checks will be available in the Finance Office for signature; PLUS checks will be mailed to the parent borrower.)

## The award notice is subject to revision under the following circumstances:

- 1. If government funding levels to the University are reduced, individual awards will be adjusted accordingly.
- Verification The Financial Aid Office is required by federal regulation to resolve any discrepancies in information submitted per verification with that already in a student's file. Any discrepancies may result in revision to a student's aid amounts and/or types.
- 3. As above, if at any point in the year we become aware of information that conflicts with other documentation in the student's file, we will resolve the discrepancy and revise the award accordingly.
- 4. Outside Scholarships Per federal regulation, a student is not permitted to be "overawarded." That is, a student's total amount of scholarships, grants, loans, and work study may not exceed the student's calculated need. If a student would be overawarded due to an outside scholarship, we are required to adjust the other elements of the aid package to eliminate the overaward. We encourage students to seek outside scholarships, and will adjust institutional aid only if absolutely necessary.
- 5. The University may substitute other aid funds of equal amount and type at any point in the year at its discretion and without any notice.

## **Special Circumstances**

#### Income Reduction

The FAFSA collects information about a family's income and assets from the previous year (2003). For most people this information is a good predictor of the current year's (2004) income, since most people do not experience wide swings in income from year to year.

If, however, a family's income in the current year will be significantly different (more than 10 percent) from last year's, the family should notify the Financial Aid Office in writing, including all available documentation. Reductions in income that are caused by involuntary job loss, unusually high unreimbursed medical expenses, separation, divorce, death of a wage earner, or the like will be considered.

If a family's circumstances meet these criteria, the University will calculate the financial aid award based upon the estimated current year (2004) figures for the fall semester. At the end of the fall semester the family will be required to provide documentation (such as final pay stub, or an estimated 2004 return) for evaluation of the spring semester's award.

Unfortunately, the University is not able to consider reductions in income due to voluntary job changes, back taxes owed, high consumer debt, multiple mortgages, employment bonuses received in the previous year, overtime, self-employment losses, fluctuations in income from commission sales, or discretionary purchases.

#### Divorce or Separation

When a married student or parent separates from or divorces his/her spouse subsequent to the filing of the financial aid application, the custodial parent should notify the Financial Aid Office in writing.

In the case of separation or divorce, the Financial Aid Office is permitted to discuss the student's record only with the custodial parent.

#### Death

Sadly, the University occasionally is called upon to assist a student whose parent or spouse has died subsequent to the filing of the financial aid application. Should this occur, the Financial Aid Office should be contacted immediately, and it will offer every assistance possible.

#### Dependency Override

The Financial Aid Office is occasionally asked to re-evaluate a student's status due to the student's assertion that he or she should be considered independent of parental support.

The guidelines for dependency are set by federal law, and thus each student must first be evaluated against them. A dependent student is someone who is younger than 24, is not a veteran, is not a graduate or professional student, is not married, is not an orphan or ward of the court, or does not have legal dependents.

An independent student is someone who is older than 24, a veteran, a graduate or professional student, married, or has legal dependents. (See the FAFSA.)

Federal and institutional policy is that the first responsibility for college costs is the student's and his/her family's; thus appeals are rarely granted.

A student who wishes to be considered independent must write a letter of appeal to the Financial Aid Office. The letter must clearly state the reasons for appealing the dependency status. The student will be required to document his/her means of support as well as other items. Please contact the Financial Aid Office for additional information

#### Other Appeals

The Financial Aid office cannot consider proposals based on any circumstances other than those listed above. Regrettably, the University cannot reconsider the financial aid award in response to offers from competing institutions, or as a means of recognizing the student's academic or artistic achievement.

## **Academic Progress**

Students who receive assistance in any form, which includes but is not limited to University grant, scholarship, State grant, Federal Pell Grant, FSEOG, FWS, Federal Perkins Loan, Federal PLUS/Stafford, etc., must maintain satisfactory academic progress in their program of study in order to continue to receive those funds.

Satisfactory academic progress for students at the University is defined as

- 1. earning between 12 and 18 credits each semester, and
- 2. maintaining a minimum cumulative and semester grade-point average (GPA) of at least 2.0 ("C" average).

If a student's semester or cumulative grade-point average is below 2.0 ("C" average), he or she is automatically placed on probation and required to attain at least a 2.0 cumulative grade-point average by the end of the next semester, and meet other requirements as specified by the dean's office.

Students may be required to maintain a GPA higher than 2.0 in some departments or majors. Thus, it is possible to be placed on probation at higher GPAs.

A student who does not meet the above-cited grade-point average and credit load requirements will jeopardize his/her financial aid eligibility.

Students who have had two semesters of academic probation are not eligible to receive financial aid of any type during a third semester of academic probation. Students who are placed on Academic Probation will lose their University-sponsored scholarship, e.g.: Presidential, Promising Artist, and Artist Grant.

Students who have been dismissed from the University are not eligible for financial assistance of any kind during the first semester of re-enrollment, when the first semester of re-enrollment is at least the student's third semester of censure.

#### **Insufficient Credit Accumulation**

In addition to the qualitative standard (GPA), students are also required to meet a quantitative measure of academic progress (rate of credit accumulation). Students who receive merit- and/or need-based aid must earn sufficient credits each semester toward graduation. Students who enroll for at least 12 credits during a given semester must complete, with a grade of "D" or higher, at least 12 credits in order to continue to receive financial assistance.

Although 12 credits is the minimum per-semester credit accumulation to maintain eligibility for financial assistance, the student will NOT be on track to graduate in four years at this rate. Also, "D" grades will cause the student to fail the qualitative (GPA) progress standard.

Each student's total credit accumulation is reviewed at the end of each semester. Students who complete fewer than 24 credits per academic year will be placed on FINANCIAL AID PROBATION for the following semester. If, by the end of the probationary semester, the student has not earned at least 36 credits (for the three-semester period being reviewed), the student then loses his/her eligibility for financial assistance. Students may fail the quantitative standard regardless of GPA.

The student's eligibility for financial assistance will be restored when the student has earned at least 36 credits and has met all other academic progress requirements.

#### PHEAA Grants

The state grant agency requires that a student earn a minimum of 24 credits each academic year in order to continue to receive state grant assistance. Any student who earns fewer than 24 credits will not be eligible for his/her state grant for the first semester of the following year. Students who enroll for a single semester are required to earn at least 12 credits to retain their PHEAA Grant. The University will not replace funds for which the students have lost eligibility.

# Financial Aid Academic Progress Appeals

#### **University-Administered Financial Aid**

The University reviews the academic standing of all students at the conclusion of each semester. Students who have not met the academic progress standards required for continued financial aid eligibility have the following options for appealing loss of aid.

Please note—under federal privacy guidelines we are only permitted to discuss academic matters with the student.

If the student wishes to appeal the loss of financial aid, except PHEAA state grant, he or she may do so in writing to the Financial Aid Office. (PHEAA state grant appeals must be addressed to PHEAA). Appeals are reviewed by the Financial Aid Appeal Committee. Appeal letters must be written by the student and must document significant, unusual circumstances that contributed to aca-

demic difficulties. (Significant circumstances include events like major illness, severe injury, or family upheaval such as death or divorce.) Students are required to provide documentation of the circumstances upon which the appeal is based.

In order to be considered, the appeal letter requesting reinstatement of aid for a given semester must be received in the Financial Aid Office prior to the first day of classes for that semester. Students are cautioned that the committee that reviews financial aid appeals meets on an as-needed basis and generally requires approximately three weeks to respond to appeals. Appeals that are submitted close to the beginning of any semester are unlikely to be reviewed prior to the start of classes. Thus, students should be prepared to pay their invoice in full. If the appeal is granted the student will be reimbursed from any credit balance created by reinstated financial aid.

The University does not have the authority to make exceptions to federal financial aid policies and will not entertain any requests to do so. For example, federal law requires that students be enrolled on an at least half-time basis for Stafford loan eligibility. The University cannot and will not make exceptions to this and other federal regulations.

Students who have been placed on academic probation and wish to appeal their probationary status should follow the guidelines under the Academic Review section in this catalog.

For those financial aid policies under which the University has discretionary authority to make exceptions, the Financial Aid Appeal Committee's decisions are final and cannot be further appealed.

#### PHEAA State Grant Appeals

The University has no authority to make exceptions to PHEAA state grant policies. Students wishing to appeal the loss of state grants must write a letter of appeal to PHEAA. Appeal letters must include documentation of those significant events (major illness, severe injury, or family upheaval such as divorce or death) that impacted the student's academic performance. Students wishing to appeal the loss of state grant eligibility are urged to do so as soon as such information is known, as the state requires several weeks (typically 8-10) to respond to appeals.

## **Change in Enrollment Status**

Unless specifically designated otherwise, all awards are issued based upon the student's anticipated enrollment as a full-time undergraduate (completing 12 credits or more per semester, in a degree-granting program).

Students who become less than full-time or who enroll as "nondegree" may lose their eligibility for aid in full or in part.

The Financial Aid Office periodically reviews all student accounts and will immediately remove any aid credited to the account of a student who has failed to satisfy progress or enrollment requirements as above.

Students who are considering withdrawing (either from the University or from individual classes) are urged to meet with a financial aid counselor to discuss the impact of the withdrawal on their eligibility for aid. Please read the information about refunds in the "Tuition and Expenses" section of this Catalog.

Students are reminded that withdrawing from their courses (either in full or in part) may cause them to lose their eligibility for aid in current and future semesters.

To avoid unexpected balances, students must contact the Financial Aid Office with any questions pertaining to this subject.

#### Graduate Students

Graduate students are eligible to apply for Stafford loans and should refer to the section on student loans for further information. Graduate students may also be eligible for assistantships or fellowships through the department in which they are enrolled. Contact the departmental office for additional information and application instructions.

Graduate students are required to maintain satisfactory academic progress in order to continue to receive financial aid as specified in this catalog.

Students who have attained a bachelor's degree or its equivalent are not eligible to receive Pell, PHEAA, FSEOG, FWS. Perkins, and most other forms of financial aid including institutional grants.

Graduate students who are in default on a federal student loan are not eligible to receive assistance of any type while enrolled at the University.

The following Web site is helpful for graduate students: www.gradschools.com.

#### Summer MFA Students

Students who enroll at least half-time (4.5 credits) in the Summer MFA program may borrow under the Stafford Loan program.

Students who matriculated as of June 2000 and follow the 12, 4.5, 4.5 credit pattern are permitted to borrow during all semesters of enrollments and qualify for deferments; these students may borrow up to \$18,500.

Students who matriculated prior to June 2000 and follow the 10, 3, 3 credit pattern are not permitted to borrow during the fall and spring semesters. Summer MFA students who are enrolled less than half-time are not permitted to borrow and do not qualify for deferments.

For the summer of 2003, Summer MFA students who enroll for 10 credits may borrow up to \$11,000, less any other aid.

#### **Transfer Students**

Transfer undergraduates are eligible for aid and should apply following the same application procedures as other undergraduates (with exceptions listed below).

All transfer students may be required to submit a Financial Aid Transcript (FAT) from each prior post-secondary institution attended in the current year, whether or not financial aid was received while enrolled. This regulation applies to transfer students who enroll beginning in January. It does not apply to transfer students who enroll beginning in September.

Transfer students who have borrowed the undergraduate maximum under the Stafford program are not eligible for continued Stafford assistance while enrolled at the University.

Any transfer student who is in default on a federal loan is ineligible for financial aid of any type while enrolled at the University.

Transfer students who enroll for the spring semester should be aware that financial aid received for enrollment during the fall semester at another institution is not transferable. Students must reapply for most forms of aid at the University. Contact the Financial Aid Office for additional information and instructions.

## **Bachelor's Degree Holders**

Students who have earned a bachelor's degree or its equivalent and who enroll as undergraduates are eligible to apply for Stafford loans (with exceptions below). In some cases these students may also be eligible for University-sponsored aid. Students are not eligible to receive Pell, PHEAA, FSEOG, and Perkins.

Students who have already borrowed the undergraduate maximum under the Stafford program are ineligible for continued Stafford assistance while enrolled at the University.

Those who are in default on a federal student loan are not eligible for aid of any type while enrolled at the University.

#### Part-Time Students

Part-time students who are enrolled in degree programs may be eligible for Pell, University, and PHEAA grants, as well as Stafford loans.

Part-time students are subject to all requirements governing the financial aid programs, except that they be enrolled full-time.

Part-time students are not eligible for merit-based aid.

Part-time students should follow application procedures as detailed in this catalog.

## **Continuing Education Students**

Students who enroll through the Continuing Education program are eligible for a very limited selection of loan programs. Continuing Education students are not eligible for any other type of financial aid. Contact the Financial Aid Office for additional information

#### International Students

Students who are neither U.S. citizens nor eligible noncitizens (as confirmed by the Immigration and Naturalization Service) are not eligible to receive any form of Federal Title IV financial aid while enrolled at The University of the Arts.

International students will be reviewed for scholarships when offered admission. Those students who demonstrate exceptional artistic ability in their portfolio review or audition will be considered for the University's Scholarship Program.

International students may be eligible to borrow money through a very limited selection of loan programs. International students must have a U.S. citizen co-signer. Contact the Financial Aid Office for additional information.

Useful website: www.edupass.org.

## Study Abroad and Off-Campus Study

Students who wish to study abroad or at another U.S. school for one or two semesters as part of the degree program at UArts will need the advice and approval of their department chair, a written agreement in advance of the courses, and a description of how they will transfer back into the degree program. This off-campus study is normally best done in the junior year. Interested students should begin by making an appointment in the Dean's office to discuss their plans at least six months before the program begins. Appointments with the Registrar, Financial Aid, and Billing offices are also recommended at that time. If the student has financial aid, he/she should register during the normal registration period. While away, the student should keep the Financial Aid Office informed of any changes in stams

The following information should be used to assist in determining if study abroad will be a viable option, and to help plan for the financial responsibilities.

Financial Aid that can be used abroad:

- 1. Federal Pell Grant
- 2. Federal SEOG
- 3. Federal Perkins Loan
- 4. PHEAA State Grant
- 5. Federal Stafford Loan
- 6. Federal Plus Loan

These forms of aid are subject to reduction if costs for study abroad programs are less than costs at The University of the Arts.

Financial Aid that cannot be used abroad includes all Universitysponsored aid, such as:

- 1. Talent Scholarship
- 2. Presidential Scholarship
- 3. University Grant
- 4. Promising Artist Award
- 5. Artist Grant
- 6. Named Scholarships
- Graduate Grants, Scholarships, and Assistantships

Students who plan to study abroad should apply for financial aid adhering to normal deadlines and procedures. Additionally, such students must provide The University of the Arts' Financial Aid Office with the following:

- Contact person at coordinating university or college including their address, telephone, and fax numbers.
- Power of Attorney, duly executed (if documents will require your signature in your absence).
- Consortium Agreement, completed (available from the Financial Aid Office).
- Contact Financial Aid Office before final departure. It will be necessary to maintain close contact with our office to assure aid is processed before you leave the country.

#### Reminders:

- The study abroad program must be approved by both the academic dean and the University's Office of the Registrar. Contact those offices for additional information and procedures.
- Students must begin all paperwork at least six months prior to the semester abroad.
- 3. In most countries students will not be permitted to earn wages, so they should be prepared to have sufficient spending money.
- 4. Students may not use financial aid for unapproved programs abroad. In order to be eligible for financial aid, the student must enroll through a college or university that is approved for participation in the Federal Title IV programs.
- 5. Students may not use the extended payment plan (TMS) to pay for tuition.

## **Budgets**

Educational costs include not only tuition and fees, but also indirect costs such as room, food, books, supplies, and personal expenses. Direct costs reflect the actual amount a student will be billed by the University. Indirect costs are what a typical student might expect for out-of-pocket expenses such as supplies, books, clothing, food, medical expenses, personal items, and transportation over a nine-month period.

Naturally, one's own habits and personal spending patterns will dramatically influence these costs. Therefore, these are estimates only.

These factors are used in formulating a student's budget and determining financial need. The Financial Aid Office will assign each student a budget depending on the information provided on the FAFSA. If the budgets shown below differ significantly from the expenses you expect to incur, please inform the Financial Aid Office.

While certain academic departments may recommend that students have their own computers, the University's students are not required to provide their own computers. Therefore, the University will not accept responsibility for the funding of student-owned machines. Students interested in purchasing computers are welcome to contact the Academic Computing Office for advice on hardware and software selection, and information on the educational discounts available. For more information, please refer to the Academic Computing section of this catalog.

#### Estimated Expenses for 2004-2005

These figures are intended for your use in estimating your costs for the upcoming academic year.

Tuition (12-18 credit	Commuter s) \$22,060	Resident/ Off-Campus \$22,060	Graduate \$22,060
General Fee	850	850	850
Housing	_	5,800	
Subtotal	\$22,910	\$28,710	\$22,910
Indirect Expenses			
Books & Supplies	2,000	2,000	2,000
Housing	2,300	_	7,300
Food	2,000	2,000	2,000
Living Expenses	2,190	2,190	2,190
Estimated Total	\$31,400	\$34,900	\$36,400

#### Commuters

Students who live within reasonable commuting distance of the University and reside with parents or relatives.

## Resident/Off-Campus

Students who reside in University-owned housing or who reside in housing that is owned by neither the University nor their parents or relatives. Students who live within commuting distance of the University will not be funded as residents, or as off-campus.

#### **Graduate Students**

Most graduate students maintain their own homes and have correspondingly higher living expenses. Graduate students who live with parents or relatives will be assigned a commuter budget.

#### Part-Time Students

Budgets for part-time students are determined on an individual basis.

#### **Tuition Tax Benefits**

The Taxpayer Relief Act of 1997 includes tax credits for education. The Hope Scholarship is a tax credit of up to \$1,500 that covers 100 percent of the first \$1,000 in qualified tuition and related expenses, and up to 50 percent of the second \$1,000, required for enrollment during the first two years of college.

The Hope tax credit is generally available for tuition and fees paid, less grants and scholarships, for classes that begin on or after January 1, 1998. The credit is phased out for single taxpayers with adjusted gross income between \$40,000 and \$50,000 (\$80,000 to \$100,000 for joint returns). Students who do not qualify for the Hope Scholarship may qualify for the Lifetime Learning Credit.

For specific information about how these tax credits may affect you, contact your tax professional.

## Confidentiality and Privacy of Financial Aid Information

# FERPA (Family Educational Rights and Privacy Act of 1974)

Under FERPA educational privacy and access rights accrue to the student when she/he turns 18 OR enrolls in a post-secondary institution. The University of the Arts is a post-secondary institution. Persons who have applied to but who have not attended the University as an enrolled student are not covered under FERPA. Under institutional policy, applicants are extended the same privacy and access rights to their financial aid information as students.

Applicants, students, and parents should be aware of the following institutional financial aid privacy policies.

The financial aid staff is permitted to discuss or otherwise disclose a student's financial aid information to the following parties:

- 1. the student.
- 2. the student's parent(s) whose information appears on the FAFSA.3. other University officials having a legitimate educational
- a. other University officials having a legitimate educational reason to know the student's financial aid information (e.g. staff in the billing office so that they can manage the student's account).
- 4. external agencies and organizations such as guarantors, lenders, state grant agencies, and auditors that have a legitimate reason to know the student's financial aid information (i.e. staff at such agencies authorized to process loans and grants for the student).
- 5. external federal agencies granted such rights under FERPA (e.g. DOE, INS, CSPCA, et cetera). Under FERPA, institutions are required to disclose a student's information (sometimes without notification to the student) in response to commands from the courts (typically subpoenas) and demands from specific federal agencies. The Financial Aid staff will comply with all lawfully issued demands for information from the entities identified in the FERPA regulations and will (or will not) notify the student as required.

Students and parents should be aware that their signatures on the FAFSA and other financial aid documents (e.g. loan applications) authorize the release of their information to certain federal and state agencies. Please read the FAFSA and other financial aid documents for more information.

Depending upon the scope of the information requested by the student or other authorized parties, the Financial Aid Office may require time to present the records requested. When the information requested cannot be produced immediately the Financial Aid Office may require such time as is permitted under FERPA regulations to retrieve and present the records requested.

The Financial Aid staff is **not** permitted to discuss or otherwise disclose a student's Financial Aid information to others including but not limited to:

1. the student's parent(s) or stepparent(s) whose information does

not appear on the FAFSA (the non-filing parent) without written permission from the student and the filing parent.

- 2. the student's parent(s) or stepparent(s) whose information does appear on the FAFSA when the parents have separated or divorced and the other parent has been identified as the custodial parent, without written permission from the student and the custodial parent.
  - 3, high school guidance counselors and teachers.
  - 4. the student's spouse.
  - 5. interested relatives, neighbors, and friends.

The Financial Aid Staff is not permitted to discuss or otherwise disclose academic information (which includes but is not limited to scholarship eligibility, financial aid eligibility, grades, grade-point average, academic standing, or probationary status) to anyone (except the federal and state agencies responsible for processing the student's financial aid or having authority under FERPA to access such information) other than the student (whether or not the student is dependent, whether or not the parent pays the invoice) without the student's written authorization.

#### **Disclosure Authorization**

When extraordinary circumstances exist that prevent the student from accessing and understanding Financial Aid information the Financial Aid staff will discuss normally confidential information with the individual(s) the student designates on the disclosure authorization form. Students may request a disclosure authorization form from the Financial Aid Office. Students must complete and sign the disclosure authorization form in the Financial Aid Office in the presence of a Financial Aid staff member. Students can rescind the disclosure authorization at any time. Due to the highly sensitive nature of financial aid and academic information, facsimiles, photocopies or mailed disclosure authorization forms will not be accepted.

## **Rights and Responsibilities**

The receipt of financial aid is a privilege, which creates both rights and responsibilities.

Students have the right to know the method used to determine their need; the right to have access to information and records used in determining need; and the right to be awarded aid as equitably as funds permit.

Students applying for financial aid are responsible for accurately portraying financial resources and circumstances and notifying the Financial Aid Office of any changes in status; for applying in a timely manner; and for maintaining satisfactory academic progress and good standing.

Students who fail to maintain adequate progress will be placed on probation. Failure to correct academic deficiency will result in the loss of financial aid until the required credits and grade-point average have been earned.

Students or parents who knowingly provide false information on any financial aid form (financial aid forms include but are not limited to the FAFSA, verification forms, Work Study time cards and loan applications) will be denied financial aid and will be refused for all subsequent years without the possibility of appeal. Additionally, students so identified will be billed for all aid disbursed and may face prosecution by the Department of Education, which may result in fine, imprisonment, or both.

While the Financial Aid Office staff is available to assist students

through the application process, it is the student's responsibility to see to the correctness and completeness of his or her application. If a student receives notification that his/her FAFSA or loan application is incomplete, the student must determine what is necessary to complete the application(s) and submit the required information.

An application for financial aid will have no effect on the decision concerning admission. The admission decision is made without access to financial aid data.

#### Application for 2004-2005

- File the 2004-2005 Free Application for Federal Student Aid (FAFSA) by March 15, 2004.
  - · Register for the Fall 2004 semester in April 2004.

#### Additional Sources of Financial Aid

A helpful way to begin the search for additional financial assistance is on the Internet at www.fastweb.com. Additional financial aid Web sites are listed below. Students are cautioned not to pay for financial aid information; these are free Web sites. The Financial Aid Office also maintains a notebook of scholarships.

www.pheaa.org www.fafsa.ed.gov www.finaid.org www.fastweb.com www.wiredscholar.com www.ed.gov www.usagroup.com www.cns.gov

#### For Additional Information

Listed below are numbers to call if a student receives an incomplete notification or does not receive notification within six weeks of application filing.

To check the status of your FAFSA:

1-319-337-5665 1-800-4-FEDAID www.fafsa.ed.gov

PHEAA Grant Line 1-800-692-7435 www.pheaa.org

The University of the Arts 1-800-616-ARTS www.narts.edu www.pheaa.org
Office of Financial Aid
1-215-717-6170

PHEAA Loan Line

1-800-692-7392

fax 1-215-717-6178 www.finaid@uarts.edu

Inquiries and requests for application forms should be directed to:

The University of the Arts Office of Financial Aid 320 South Broad Street Philadelphia, PA 19102

## **Student Services**

#### R. Alan Leffers

aleffers@uarts.edu Dean of Students Gershman Hall 401 South Broad Street, Room 309 215-717-6618

The Student Services Division consists of a group of professionals committed to assisting students of the University in reaching their goals. The division provides students with opportunities to develop the interpersonal, leadership, organizational, and communications skills that will serve them on a personal and professional level. The office of the Dean of Students administers and coordinates student services and represents student concerns to campus groups, faculty, staff, and administration.

## **Counseling Center**

Attending college can be a time of major adjustment for both undergraduate and graduate students. There are times when students need support to help them work through this transition. The University of the Arts Counseling Center offers counseling and workshops that can provide this support.

If a student is seeing a psychiatrist at home, the University recommends that he/she establish a relationship with a professional closer to the University. This will help monitor symptoms and medications in a more consistent way and provide a more immediate level of care should a crisis arise. Counseling and Health Services can help with referrals to other professionals.

All counseling and medical issues are strictly confidential.

As with medical emergencies, students are strongly encouraged to carry health insurance for psychological emergencies.

Brian Hainstock, Director of Counseling 215-717-6614 Gershman Hall 401 South Broad Street. Room 308

## **Health Services**

The University maintains a health office with a Registered Nurse from Monday through Friday during the academic year and for six weeks in the summer. First aid is rendered, minor illnesses treated, and appropriate referrals to other health professionals are made. Health counseling is offered, emphasizing disease prevention, health maintenance, stress control, and wellness activities.

Medical services are offered to UArts students by contractual agreement with Jefferson Family Medicine Associates (JFMA), a group of physicians who specialize in Family Medicine Practice. Students may use these doctors as they would use their family physician at home and need only a referral from the University's nurse to obtain an appointment. Besides treating acute and chronic illnesses, there are services for drug abuse, sexually transmitted diseases, birth control, and mental health. University of the Arts students are not charged for these office visits. There will be charges for these services if specialists are called in, if X-ray or laboratory work is needed, and for emergency room visits.

In the event of an emergency after office hours, JFMA physicians are on call 24 hours a day, seven days a week, and may be reached by phone.

Jefferson Family Medicine Associates

Telephone: 215-955-7190 JFMA is located at:

833 Chestnut Street, Suite 301

By appointment through Health Services

JFMA hours:

9:00 a.m. to 5:00 p.m. Monday, Tuesday, Wednesday, Friday

1:00 p.m. to 5:00 p.m. Thursday

If an ambulance is necessary, the student will be billed for this service. The cost of the emergency room visit is the responsibility of the student.

Because of the high cost of medical care. The University of the Arts strongly recommends that students have adequate health insurance to cover unforeseen illness or accident. For those students not enrolled in an insurance program of their parents and who need low-cost insurance, the University offers various insurance plans. Information and brochures may be obtained at the Health Office.

#### Health Records

All entering students must have a physical exam, complete the Student Health Form, and file it with the Office of Health Services. In addition, the Commonwealth of Pennsylvania insists that universities screen for immunization deficiencies of all first-time students. Students failing to meet these requirements will not be allowed to attend classes.

Anne Whitehead, Director Anderson Hall Office: 215-717-6230 333 South Broad Street, Room M-36

Terra Building Office: 215-717-6232 211 South Broad Street, 4th floor, Room 401

## **Disability Services**

The University of the Arts is committed to achieving equal educational opportunity and full participation for students with disabilities. Our goal is to provide equal access to all programs, opportunities, and activities. Our philosophy promotes self-awareness, self-determination, and self-advocacy. We assist students to maximize their potential while helping them develop and maintain independence.

Assurance of equal educational opportunity rests upon legal foundations established by Federal law, specifically Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990. Protection under these civil rights statutes is determined on a case-by-case basis. Documentation of a disability that currently substantially limits a major life activity, including learning, must be provided.

Any student with a documented disability may be eligible to receive services from the Office of Disability Services. Students who would like to access services must self-identify and provide appropriate verification of their disability. Eligibility for appropriate and reasonable accommodations of either an academic or personal nature will be determined on an individual basis.

The University of the Arts follows the documentation guidelines established by the Educational Testing Service. When directed to this link, please select the appropriate category, and carefully note the specific requirements.

If you would like further information about our services, please contact:

Neila Douglas Director of Disability Services 215.717.6616 ndouglas@uarts.edu

## Student Activities/Special Events

The Student Activities Office sponsors a variety of activities to complement the academic programs. Annual events include a Halloween party, a Fall Carnival, and the popular UArts Late Night Skate. Other events include Grocery Bingo, open mic nights, and trips to New York and Washington, D.C.

Students play a major role in determining the character of the student life program. There are many opportunities for involvement and leadership. The University Student Council helps develop, plan, and implement changes that benefit the student body. Students are welcomed and encouraged to join this organization, which acts as the voice of the student body in the University governance system.

Student clubs and organizations also contribute to campus activities, and students are encouraged to investigate the opportunities these groups have to offer. Organizations include the African American Student Union, UArts Christian Fellowship, Fencing Club, Green Team, Rainbow Connection, and Gallery One.

To encourage participation in sports and physical fitness, the University offers partially subsidized membership in a local fitness center. For more information about any of these opportunities, contact the Student Activities Office.

Sandra K. Tilford, Director of Student Activities 215-717-6615 Gershman Hall 401 South Broad Street, Room 313

#### Residential Life

The University of the Arts has made a strong commitment to providing a supportive living/learning environment. The University has four residence halls on campus. All residence halls are furnished and have separate bathroom and kitchen facilities in each apartment. Each building has laundry facilities and 24-hour security and maintenance. All residence halls are "smoke-free."

Furness Hall is a historic remodeled building highlighted by its high ceilings and tall windows. It is a four-story building with two separate wings and has large studio, and one- and two-bedroom apartments, housing three to four residents.

The 1500 Pine Street Residence Hall is a 10-story building, which has studio and one- and two-bedroom apartments, housing two to five residents. It features hardwood floors and a studious environment

The 1228 Spruce Street Residence Hall is a recently acquired eight-story building with studio apartments housing two students. It features walk-in closets.

The 311 Juniper Street Residence Hall is also a recently acquired and newly renovated 12-story building with one- and two-bedroom apartments housing two to four students. It features spacious kitchens with built-in microwave ovens, air conditioning, wall-towall carpeting, and Internet/cable hookups.

All living environments are supervised by specially selected Resident Assistants. RAs are upper-class students, trained in peer advising and crisis intervention, who assist students in their adjustment to college as well as to life in the city. The residence program is supervised by the Director of Residential Life. It is important for residents to understand that they must abide by the standards listed in the housing contract. Failure to do so makes them subject to the penalties listed in the contract.

Students receive a housing packet outlining all facilities and accommodations after they are admitted to the University. All new students are guaranteed housing if their housing deposits are received by June 1. On-campus housing for students after their first year is determined on a first-come first-served basis.

The Residential Life Office assists students in finding off-campus accommodations through its off-campus housing service. Early inquiries regarding this information are strongly recommended.

Glenn Smith, Director 215-875-2256 1500 Pine Street, Room 100 gsmith@uarts.edu

#### Meals

Almost all student residences feature separate kitchens within each apartment. Students prepare their own meals according to their individual schedules and dietary preferences. In addition, the University maintains a cafe that serves breakfast and lunch, and has an optional meal plan. Snack and beverage vending machines are accessible at all times.

## **Academic Support Services**

The Academic Support Services are available to all students as a supplement to their classroom instruction. Tutors help students develop skills in reading, writing, and other academic and studio areas, including successful classroom strategies and improvement of study habits.

Professional and peer tutoring are available to undergraduate students for general skills and for specific subjects or courses. Computer-assisted academic instruction is also available.

The International Student Advisor will also assist students from abroad in securing support services. Although students may be referred to the services by their instructors, students are also welcome to avail themselves freely of these support services.

For more information, please contact:

Anita Lam, Director Academic Support Services 215-875-2262 1500 Pine Street, Room 102 alam@uarts.edu

# Academic Achievement/ACT 101 Program

The Academic Achievement/ACT 101 Program (AAP) is part of the Higher Education Opportunity Act of the Commonwealth of Pennsylvania. At The University of the Arts, the purpose of the program is to provide developmental maintenance and transition services to students who need preparation in arts and academics. Students selected to participate in the program must be Pennsylvania residents with financial and/or academic needs. With the extra support of the AAP, these students become a highly motivated, cohesive group whose determination to succeed is reflected in their high retention and success rates.

Each year, a small number of students receive conditional admission to the University under the Academic Achievement/ACT 101 Program. These students are mandated to attend the Summer Bridge

Intensive, receive tutoring and counseling during the semester, and attend a midsemester review to ensure their success the first two years. To further assist these students, the University also awards an AAP Grant to them so they will be less burdened by financial demands and can focus on their education.

For more information, contact the Academic Achievement Program. Anita Lam. Director

215-875-2262

1500 Pine Street, Room 102

alam@uarts.edu

## **Learning Skills Specialist**

The University is committed to assuring equal educational opportunity for students with learning disabilities. The goal of the Learning Skills Center is to assist students to maximize their potential while maintaining their independence. Eligibility for services is determined individually based on documented need. Services include direct instruction, monitoring, and consultation. The Learning Skills Specialist acts as a liaison between students and faculty. Academic accommodations and adjustments are provided when appropriate. This is a confidential service.

For additional information, please contact: Neila Douglas, Learning Skills Specialist ndouglas@uarts.edu 215-717-6616 Gershman Hall 401 South Broad Street, Room 309C

For assistance with any other type of disability, students should contact the Dean of Students at 215-717-6618.

## International Student Services

In an effort to meet the special needs of the international student, the University has developed a network of University personnel and offices to provide specialized services to students from abroad. These services are provided through the Office of Admission, the International Student Advisor, the Director of Residential Life, and the Dean of Students.

The University has designated one member of the professional staff as the International Student Advisor. In addition to serving as liaison for students from abroad, the International Student Advisor will assist the student in securing necessary services provided through the support areas of the University. Special programs designed to help international students include the following: ESL tutorial assistance for undergraduates, Immigration Service advisement, and Orientation.

Students interested in participating in the Residential Life program should contact the Office of Residential Life directly, as do all other entering students. While there is no distinct residential program for students from abroad, special efforts are made by the Office of Residential Life to consider the needs of the international student.

Likewise, the University Health Service, while meeting the needs of all enrolled students, also considers the support needs of international students. All international students should take special note of the University's requirement that they maintain or secure appropriate medical insurance coverage, either through their family or through the medical insurance plan offered through the University.

All F-1 students are responsible for obtaining immigration information and following all the regulations in order to maintain

status. Page 2 of the I-20 explains many of the obligations of an F-1 student.

When in need of assistance, students are advised to contact either the International Student Advisor, Anita Lam, at 1500 Pine Street, Room 102, 215-875-2262, alam@uarts.edu, or the Office of the Dean of Student Services at 215-717-6675.

#### Career Services

As students advance academically and artistically, it is important for them to begin to develop a plan for their career in the arts. The Career Services Office assists students by providing comprehensive services and individual counseling tailored to their specific needs.

Services for students include the following: career counseling; assistance with resume writing; interview techniques and job search skills; career resource library and industry publications/periodicals; Career Connections monthly newsletter; internship listings; job listings including freelance projects, part-time jobs, summer jobs, audition opportunities, and full-time career opportunities; information on fellowships, grants, and contests; annual Futures Fair (Career Day); Web site including online resumes, job listings and career links; graduate school information; and study-abroad information.

The professionally trained staff of the Career Services Office provides assistance to both students and alumni of The University of the Arts. For additional information, please contact:

Elisa Kurland, Director 215-717-6075 3rd Floor, Gershman Building careerservices@uarts.edu

## **General Information**

## **Campus Security**

The University posts security personnel in all of its buildings to provide 24-hour protection. Every semester, identification cards are issued for all students, faculty, and employees and validated by the Public Safety Office. Public Safety officers may deny access to University facilities for anyone not carrying a validated identification card. Spot-checking of identification cards occurs throughout the day. Complete identification checking occurs each weekday from 7:15 p.m. until 8 a.m.; after 12 noon on Saturday until 8 a.m. on Monday; and when classes are not in session. The general campus area is patrolled on a regular basis.

Campus Security also provides programs to develop student awareness of safety and security concerns in an effort to diminish exposure to loss. The campus Security Department administers the University Safety Program to ensure the safety of all students, faculty, and staff.

In the event of a family emergency about which it is necessary to contact students at the University, parents or guardians should call 215-717-6401 at any time of the day. Security personnel will take the necessary information, contact the appropriate offices to locate the student, and deliver the message.

#### **Escort Service**

Public Safety 215-717-6400

The Escort Service provides safe transportation for any member of the University community to any address that falls in the area between 3rd and 23rd streets, bordered by Race and Federal streets. The Escort Service operates daily from 7 p.m. to 3 a.m., and picks up passengers every half hour from Anderson Hall, the Terra Building, and the 1228 Spruce Residence Hall. The service is in effect from the second week in September through the third week in May, with the exception of scheduled University holidays and closings.

## **School Closings**

In the event of inclement weather, UArts emergency closings can be monitored through the following mechanisms:

- Call the University's main number (215)-717-6000, and follow necessary prompts, dialing "5" to receive the latest closing information on a pre-recorded message. This is the most effective option for additional news on weekend and/or evening closings.
- Tune to NBC-10 TV where school opening delays or closings are aired beginning at 5:00 a.m. and throughout morning programming. Information aired on NBC will be displayed on the bottom of the television screen by school name. You can also check school closing/delay information online by accessing http://www.nbc10.com/closings/.
- Tune to KYW-News Radio 1060AM, and listen for the UArts closing number – 116, which is announced twice every hour. In addition to this, information is listed online at: www.kyw1060.com.
- KYW-TV 3 also lists the schools by name across the bottom of the television screen during morning programming.

Please refer to the Academic Calendar in the front of this catalog for scheduled school closings and holidays. Regularly observed holidays include New Years Day, Martin Luther King Jr. Day, Memorial Day, the 4th of July, Labor Day, Thanksgiving and the following day, and Christmas.

### **Automobiles**

Students living in the University's residence halls are not permitted to maintain vehicles (except bicycles) on campus. Any resident student found to be maintaining a vehicle (except a bicycle) on campus will be subject to disciplinary action by the Dean of Students. Such action may include dismissal from the residence halls. Students with disabilities may request an exemption from this rule from the Dean of Students.

#### Veterans

As an accredited degree-granting institution, the University is approved for the training of veterans. Information about education benefits may be obtained from any VA office.

## Student Assistance General Provisions

In accordance with the Higher Education Amendments of 1998, The University of the Arts has available, upon request, information regarding academic programs, financial assistance, and institutional policies and statistics. This information may be found in the University's catalog.

The Student Assistance General Provisions report includes information on the following:

- · Accreditation.
- Current degree programs including related facilities and faculty,
- · Tuition, fees, and other estimated expenses,
- Withdrawal and refund policies,
- Description of financial aid programs, including eligibility, award criteria, and application procedures, as well as students' rights and responsibilities upon receiving financial assistance (such as continued eligibility, exit counseling, and options for payment deferral),
- Requirements for the return of Title IV grant or loan assistance,
- Services available for students with disabilities.
- Graduation rate.

In addition, each October, the Public Safety Department publishes an annual report on the University's security policies and crime statistics, which is available to all current and prospective students and employees.

To request a copy of the Student Assistance General Provisions report, please contact the Office of the Provost, The University of the Arts, 320 South Broad Street, Philadelphia, Pennsylvania 19102.

## **Code of Conduct**

The University's regulations governing nonacademic student conduct safeguard the particular values and common welfare of the student body and promote the best possible environment for study. Membership in the University is regarded as a privilege, and the student is expected to exercise self-discipline and good judgement. By registration, the student acknowledges the University's authority to define and enforce standards of acceptable conduct. Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Students. A committee on campus standards, representing the student body, faculty, and administration, serves in an advisory capacity to the Dean. The Campus Standards Committee may recommend suspension, dismissal, or expulsion for student conduct considered unacceptable at the University.

A complete set of rules and procedures is contained in the current code for student rights, responsibilities, and conduct. This Student Code of Conduct may be found in both this Catalog and the Student Handbook.

University policy provides that a student may be required to withdraw from the University for psychological/health reasons. A student who is withdrawn under this policy is one whose behavior necessitates a leave from the University community.

## **Academic Dishonesty**

The University of the Arts does not condone any form of academic dishonesty, including cheating on exams, plagiarism, or similar types of behavior. Lack of knowledge of citation procedures, for example, is an unacceptable explanation for plagiarism, as is having studied together for remarkably similar papers submitted by two students. Penalties for any form of academic dishonesty may include a reprimand, a failing grade or non-credit for a particular assignment, a failing grade in the course, disciplinary probation, suspension, dismissal, and/or expulsion.

If a faculty member suspects a student of any form of plagiarism or academic dishonesty, the faculty member may address the issue directly with the student. The faculty member shall determine an appropriate course of action after meeting with the student and may impose penalties, which include repeating the project, resubmitting the paper, failing the project or paper, or failing the course. The department chair or director must be notified in writing when the student receives a failing grade in the course as a result of academic dishonesty on the student's part.

Both the faculty member and the student have the right to forward the case, in the form of a written complaint, to the chair or director of the department. (If the instructor is also the chair or director of the department, the case goes directly to the Office of the Dean, and to the Provost in the case of the Director of Liberal Arts.) If the faculty member considers the act of dishonesty serious enough to warrant a more serious penalty, he/she must forward the case to the next level, i.e., the department chair or director, or the Dean of the College or the Provost.

If the student or faculty member chooses to appeal the decision made by the chair or director, the student or instructor may forward the case to the Dean of the College. A request for such an appeal must be submitted in writing. The Dean has the right to assemble a committee to address the case, or when suspension or expulsion may result, to forward the case to the Dean of Students.

If the student seeks a further appeal, the case may be brought to the Provost, who has the right to assemble a committee to review the case. Please note that the Provost's decision is the final and binding decision in such cases and no further appeal will be entertained.

## Sexual Harassment and Other Prohibited Harassment

The University of the Arts is committed to maintaining an environment in which students, faculty, and staff may pursue academic, artistic, and professional excellence. This environment can be secured only through mutual respect and unconstrained academic and professional interchange among faculty, staff, and students. Faculty, staff, and students of the University are entitled to participate in and obtain the benefits of the University programs, activities, and employment without being discriminated against on the basis of their sex, race, religion, creed, age, ethnicity, national origin, pregnancy, disability, sexual orientation, or military status.

The University regards any act of sexual harassment or harassment because of race, religion, creed, age, ethnicity, national origin, pregnancy, disability, sexual orientation, or military status to be a violation of the standards of conduct required of all persons associated with the institution. The prohibition against sexual harassment and other forms of harassment applies to all interactions occurring on campus, in University facilities, or within the context of University-related activities.

The rights defined by this policy apply to all University faculty, students, and employees and the obligations are binding on all faculty and staff as part of their employment regardless of tenure or years of service, and all students, regardless of academic status.

Harassment constitutes a serious offense and the University will take all necessary disciplinary actions to eradicate it from the University. Those who commit harassment prohibited by this policy are subject to the full range of discipline, up to and including immediate dismissal from the University faculty or employment, or expulsion from the University, as appropriate.

The prohibitions set forth in this policy include acts of retaliation against members of the University community who have filed complaints under this policy.

## Substance Abuse Policy

The members of The University of the Arts community and their health and safety are of paramount concern. The University will not tolerate drug and alcohol abuse, as it imperils the health and wellbeing of its faculty, staff, and students, and threatens the operation of its educational programs.

The use, possession, or distribution of illegal drugs and abuse of other controlled substances, in or out of class, or on University premises is inconsistent with law-abiding behavior expected of all students, and may result in discipline, up to and including expulsion.

The University prohibits the illegal and/or unauthorized manufacture, sale, or delivery, holding, offering for sale, possession, or use of any controlled substance as defined under the Pennsylvania Controlled Substance, Drug, Device and Cosmetic Act, 35 P.S. Section 780-102, the Uniform Controlled Substances Act, the Uniform Narcotic Drug Act, or the Federal Food, Drug and Cosmetic Act, 21 U.S.C. Section 301 et seq., on University property.

Such controlled substances for the purposes of this policy shall include but not be limited to alcoholic beverages, narcotics, hypnotics, sedatives, tranquilizers, stimulants, hallucinogens, and other similar known or habit-forming drugs and/or chemicals as defined under the aforesaid laws.

## **Smoking Policy**

The University of the Arts maintains a smoke-free environment. Smoking is permitted only out of doors.

#### Solicitation

In an effort to assure a productive and harmonious work environment, persons not employed by The University of the Arts may not make solicitations or distribute literature at the University at any time for any purpose.

The University recognizes that students and alumni may have interests in events and organizations outside the University. However, students and alumni may not make solicitations or distribute literature concerning these activities on the University campus or by electronic mail.

## **Workplace Violence**

The University is committed to maintaining a safe working, learning, and living environment for all members of the University community.

Threats, acts of aggression, and violence are unacceptable in the University community. Any such threat or violent act, regardless of intent, will be considered serious misconduct and may be the basis for disciplinary action, up to and including dismissal.

In addition, the University prohibits the possession of firearms, explosives, and other dangerous weapons on campus and at University functions off-campus.

## Student Code

# Part One — Student Rights, Responsibilities, and Conduct

#### I. Definitions

As used in this Code, the following terms shall have the following meanings:

- A. "University" means The University of the Arts and, collectively, those responsible for its control and operation.
- B. "Student" means all persons whose primary relationship to the University is as a student, presently registered at the University, either full-time or part-time, pursuing undergraduate or graduate studies, or continuing education courses.
- C. "Instructor" means any person hired by the University to conduct classroom or studio activities.
- D. "Student organization" means a group of students who have complied with the requirements of the University for formal recognition as set forth in Section IV of this Code.
- E. "Group" means a number of students who have not complied with the requirements for formal recognition as a student organization.
- F. "Student media" means either an organization whose primary purpose is to publish/prepare and distribute any publication/presentation on the University campus or a regular publication of any student organization.
- G. "Custodian" means the administrative officer of the University with applicable supervisory authority.
  - H. "Shall" is used in the imperative sense.
  - 1. "May" is used in the permissive sense.
- J. All other terms have their natural meaning unless the context dictates otherwise.

#### II. Student Rights

- A. This Code recognizes that the students of the University, as members of an academic community, are entitled to the rights set forth herein, including, to the extent provided by applicable law, the right to be free from discrimination and harassment based on gender, religion, race, national origin, creed, disability, or sexual preference.
- B. The University reserves the right to change the provisions of this Code as it deems necessary. In addition, except to the extent expressly provided herein, the Code is not intended to deal with academic issues, financial obligations, or residence assignments: the University retains its traditional powers in these and all other areas of campus life.

#### III. Campus Expression

- A. Discussion and expression of all views are permitted within the University, subject to requirements for the maintenance of order. Support for any cause by orderly means, which do not disrupt the operation of the University, is permitted. The University retains the right to act to protect the safety of individuals, the protection of property, and the continuity of the educational process.
- B. Students, student groups, and student organizations may invite and hear any speaker of their choosing, subject to the requirements set forth in Section V below, on the use of University facilities.
- C. All University students have the right to express their views, both individually and collectively, on issues relating to University policy, through the Student Council.

#### IV. Student Organizations

- A. Student organizations may be established within the University for any legal purpose, upon recognition by the Office of Student Activities. To apply for recognition, the proposed organization must submit a list of its officers and a copy of its constitution and bylaws. Where a proposed student organization is affiliated with an extramural organization, that organization's constitution and bylaws must also be submitted to the Office of Student Activities.
- B. Any group that has been in existence for at least one academic year must apply for recognition as a student organization in order to continue to receive benefits from the University.
- C. Recognition of a student organization by the University does not imply approval by the University of the aims or objectives of the organization.
- D. After recognition, all amendments to a student organization's constitution or bylaws must be submitted to the Office of Student Activities four weeks prior to the effective date.
- E. Any organization that engages in illegal activities on or off campus shall have sanctions imposed upon it, including withdrawal of University recognition.
- F. Membership in all campus organizations shall be open, within the limits of their facilities, to any member of the University community who is willing to subscribe to the stated aims and objectives of the organization and to meet its stated obligations.
- G. Discrimination by any student organization on the basis of gender, religion, race, creed, national origin, disability, or sexual preference is prohibited.

#### V. University Facilities

University facilities may be assigned to organizations, groups, and individuals within the University community for regular business meetings, for social programs, and for programs open to the public.

A. The Office of Facilities Management shall have the responsibility for assigning University space to campus organizations, groups, and individuals.

- B. Any individual, group, or organization requesting space must inform the University of the general purpose of the function so that the University may schedule an appropriate location.
- C. Allocation of space shall be based on the demonstrated needs of the organization, group, or individual, as determined by the Office of Facilities Management.
- D. Preference may be given to programs designed for audiences consisting primarily of members of the University community.
- E. Conditions may be imposed to regulate the timeliness of the requests, to determine the appropriateness of the space assigned, to regulate time and use, and to ensure proper maintenance.
- F. Charges may be imposed for any special services required in connection with the event.
- G. Physical abuse of assigned facilities will require restitution for all damages and may result in limitation on future allocations of space to offending parties.

#### VI. Student Rights and Residence Halls

- A. Resident students can have a representative voice in making recommendations with respect to the policies of the University's residence program.
- B. The University shall, to the extent set forth herein, respect each resident student's right to privacy. The University may conduct room searches of resident students in good standing only 1) with the consent of the student; 2) in conjunction with legal authorities who have obtained a search warrant; or 3) to ensure compliance with University regulations, as reflected in the Residence Contract. University personnel's entrance to rooms, unless for an emergency, apparent breach of University regulations, or conditions beyond the control of the University, shall be announced 24 hours in advance. If the University determines that a danger to the safety of the University, the residents, or the community exists, consent to enter and search a room will be considered implicit.
- C. When a resident student requests maintenance service for his/her room, consent to enter shall be considered implicit. Such service calls will be arranged 24 hours in advance whenever possible.

#### VII. Access to Student Records- Family Educational Rights and Privacy Act (FERPA)

In 1974, the Congress of the United States enacted the Family Educational Rights and Privacy Act, Public Law 93-380, as amended, setting out requirements designed to protect the privacy of students. Specifically, the statute governs 1) access to records maintained by certain educational institutions and agencies, and 2) the release of such records. In brief, the statute provides that such institutions must provide students access to official records directly related to themselves and an opportunity for a hearing to challenge such records; that institutions must obtain the written consent of the student before releasing personally identifiable data from records to other than specified exceptions; and that students must be notified of these rights.

As such, all students of The University of the Arts have the following rights with regard to educational records maintained by the University:

- A. The right to review educational records that are maintained by the University. These records generally include all records of a personally identifiable nature; however, they exclude the financial records of parents and confidential letters and statements of recommendation received prior to June 1, 1975.
- B. Records that have been created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional while an individual has been a student at the University are not available for review; however, the student does have the right to select a physician or other appropriate professional, at personal expense, to review these records on the student's behalf.
  - C. University educational records are maintained by the following:
  - 1. Office of the Registrar
  - 2. Office of the Dean of Students
  - 3. Financial Aid Office
  - 4. Finance Office
  - 5. Office of Continuing Studies
  - 6. Some educational records may also be maintained by the Dean of the College, academic major departments, and the Academic Support Services Office.
- D. The University may not generally release any information outside the University that is maintained in educational records without prior consent or waiver. However, the University does have the right to release the following information:
  - 1. Name
  - 2. Address
  - 3. Email address
  - 4. Telephone listing
  - 5. Date and place of birth
  - 6. Major field of study
  - 7. Participation in officially recognized activities
  - 8. Dates of attendance
  - 9. Degrees and awards received
  - The most recent previous educational institution attended by the student.

If a student does not wish any of this information made public, either in a directory of students or in any other manner, the student must inform the Office of the Registrar no later than the end of the third week of classes each semester of the information not to be released.

- E. The permanent record maintained by the University will consist of:
  - 1. Directory information as noted above
  - 2. Application for admission
  - 3. Applicant's secondary school records
  - Cumulative University of the Arts records of grades, credits, grade-point average, and academic actions
  - 5. Correspondence (or copies thereof) re: admission, enrollment, registration, probation
  - 6. Student petitions
  - 7. Disciplinary actions
  - 8. Departmental appraisals and evaluations of student progress
  - F. The permanent records of the University do not include:
  - 1. Parents' and students' confidential financial documents
  - 2. Counseling psychologists' files
  - 3. Health Office files

- Faculty and staff memoranda/files retained for personal/professional use
- G. Requests to inspect and review records may be made by completing an "Access Request for Educational Records," which is available in the Office of the Registrar. Upon receipt of a request an appointment will be made to review records within 45 days.
- H. If a student believes any information in the file is inaccurate or misleading, that individual may request, in writing, the custodian of the record to amend, delete, or otherwise modify the objectionable material. If said request is denied, the student may request that a hearing be held to further pursue the request. At this hearing, the student may be represented by a person of his or her choice, if so desired. If after the hearing the request to amend is again denied by the University, the student has the right to place in the file a statement or other explanatory document, provided that such statements or documents relate solely to the disputed information.
- I. If a student believes that any of his or her rights hereunder have been violated by the University, he or she should make such facts known to the Dean of Students in writing. If the Dean of Students does not resolve the matter and the student still feels that his or her rights have been violated, he or she may so inform the Department of Education in writing.
- J. Release of information from permanent records to outside parties requires the student's explicit consent. Those exceptions, which do not require the student's consent, are:
  - Compilation of general enrollment data for reports required by U.S. Government and Commonwealth of Pennsylvania authorities
  - Participatory information-sharing with educational service associations such as the College Scholarship Service and the American Council on Education
  - Information about an individual student in the event of a personal emergency that is judged to threaten the health and/or safety of that student
  - 4. Compliance with judicial orders and lawfully issued subpoenas
  - Response to inquiries by parents of dependent students (see section K)
  - Reference by appropriate University of the Arts faculty and professional staff

Any release of information as outlined above that identifies an individual student and requires that student's consent will be logged in his or her permanent record.

K. As provided by the Act, the Office of the Registrar will respond to valid requests by parents of dependent students for grades and related cumulative information. Although the student's consent is not required, he or she will be informed that such a request has been made.

A dependent student is defined as one who is declared a dependent by his or her parents for income-tax purposes. The University, however, will continue to mail semester grade reports and actual transcripts of records directly to the student at his/her permanent address.

L. Requests for the records of a deceased student must be accompanied by a notarized statement from the executor of the estate of the deceased approving the release of records. Requests concerning

students who have long been deceased will be evaluated by the University based on legitimate educational interest.

#### VIII. Violation of University Standards

The University reserves the right to impose discipline for any misconduct that adversely affects the pursuit of the University's stated purposes and objectives by the University community. In addition, the specific types of misconduct listed below may subject a student to disciplinary action by the University:

- A. Cheating or plagiarism in connection with an academic program at the University;
- B. Furnishing false information to the University with the intent to deceive;
- C. Unauthorized use or misuse, including mutilation and/or defacing, of educational materials, University records, or University property;
- D. Forgery. alteration, unauthorized use or misuse of any official University document, name, symbol, record, or student or faculty identification card;
- E. Theft, misappropriation, vandalism, grossly negligent damage, or arson to any University property or private property of any member of the University community or any other person on University property;
- F. Threat of, or actual infliction of, bodily harm or physical abuse or injury to any member of the University community or any other person on University property;
- G. Physical obstruction or verbal disruption of teaching, research, disciplinary proceedings, or authorized University programs, events, functions, or activities;
- H. Obstructing access to any University building or other facility; unauthorized use or occupation of any University meeting facility, classroom, common indoor or outdoor area, faculty office, or any other component of the University physical plant or property;
- I. Use, possession, distribution, transfer, or sale of illegal narcotics, hallucinogenic agents, or drugs anywhere on University property;
- J. Construction of or actual possession of firearms or other inherently dangerous weapons or explosive materials, including fireworks;
- K. Violation of any criminal statutes of the United States or the Commonwealth of Pennsylvania, or ordinances of the City of Philadelphia, which occurs on University property or which directly affects the University community;
- L. Resisting campus security guards acting in the proper performance of their duties on University property;
- M. Failing to repay, by agreed deadlines, monies borrowed from official student loan funds;

- N. Failure by a resident student to abide by the University Residence Hall Contract and any other rules and regulations of the University applicable to resident students;
- O. Failing, after a warning, to wear clothing or foot covering while attending classes or utilizing any University facility;
  - P. Smoking on campus property, except in designated areas;
- Q. Consuming food or beverages in areas designated "No Food or Beverages;"
- R. Unauthorized consumption, possession, distribution, transfer, or sale of alcoholic beverages anywhere on University property;
- S. Failing to comply with the directions or instructions of University officials relating to the provisions of this Code or other regulations that the University may adopt; and
- T. Soliciting or assisting another student to do any act that could subject him/her to discipline for violation of University standards or regulations.

#### IX. Disciplinary Actions

The University may impose discipline on a student for a violation of any University standard according to the procedures set forth in Part Two of this Code. The penalties for a violation are set forth below. One or more of the listed penalties may be imposed at the discretion of the University. The maximum penalty is expulsion from the University.

- A. Warning: A notice to the student orally or in writing that continuation or repetition of conduct found to be a violation may be cause for additional disciplinary action. A copy of a written warning is retained by the Office of the Dean of Students until the student leaves the University; it does not become a part of the student's file.
- B. Fine: A money penalty, intended as a deterrent, to cover the costs of replacing physical property of the University damaged or stolen by the student. The payment of any fine by a student shall in no way limit the right of the University to seek complete restitution through civil proceedings.
- C. Other: The assignment of appropriate tasks for the purpose of restitution and/or exclusion from participation in privileged or extracurricular activities for a period not to exceed one year.
- D. Disciplinary Probation: Disciplinary probation is an official written notice to a student that violations of University regulations or policies, or patterns of behavior contrary to University standards or expectations will not be tolerated. Repeated offenses will result in more severe action, including possible suspension or expulsion from the University. Disciplinary Probation lasts for a stated period of time and a copy of the probation notice is maintained in a disciplinary file in the Office of the Dean of Students until a student leaves the University.
- E. Suspension: Suspension is the termination of student status and separation from the University until a specified date. Suspension means the loss of all rights and privileges normally accompanying student status. Suspension is imposed in instances of serious

- misconduct. Upon termination of the period of suspension, the student shall be considered for readmission in compliance with academic standards then in effect, provided that the student is academically eligible for re-admission. Suspension is recorded in a disciplinary file in the Office of the Dean of Students.
- F. Dismissal: Dismissal is the termination of student status and separation from the University. Dismissal means the loss of all rights and privileges normally accompanying student status. Dismissal is imposed in instances of more serious misconduct. Upon imposition of this action, the student shall be issued terms for re-admission. including, but not limited to, the first date by which the student is eligible to reapply for admission and conditions related to the cause of dismissal; the student must also be in compliance with academic standards in effect at the time of re-application. If denied re-admission, the student may re-apply after one year, although terms issued at the time of dismissal remain in effect. The imposition of this action is recorded as dismissal from the University on the transcript. Dismissal is recorded in a disciplinary file in the Office of the Dean of Students. A grade of "W" for administrative withdrawal shall be received for each course for which the student is enrolled at the time the dismissal is issued.
- G. Expulsion: Expulsion is a permanent termination of student status and permanent separation from the University. Expulsion is imposed in instances of the most serious misconduct or in instances of continued serious misconduct usually, though not necessarily, following the imposition of probation or suspension. This action is recorded as expulsion from the University on the transcript. Expulsion is recorded in a disciplinary file in the Office of the Dean of Students. A grade of "W" for administrative withdrawal shall be received for each course for which the student is enrolled at the time expulsion is issued.

## Part Two - The Hearing Process

#### 1. Initiation of Disciplinary Proceedings

- A. Charges of a violation of the Code may be filed against a student, student group, or student organization by any member of the University community. When a complaint is filed against a student organization, the appropriate officers shall act as representatives in the disciplinary proceedings.
- B. The charges shall be filed in writing with the Office of the Dean of Students. Upon such filing, the Office of the Dean of Students shall notify the student in writing (to be hand-delivered) of the charges and of the procedures to be followed.
- C. The Office of the Dean of Students shall make a preliminary investigation of all charges including an interview with the student/s so charged. In cases where the charges could result in dismissal from the Residence Halls or University, a member of the community, appointed by the Provost, will serve as a neutral third party, and will attend the interview with the student. If the Dean determines that there is no substance to the charges, they will be dropped. The person charged and the complainant will be so informed.
- D. If the Dean's preliminary investigation indicates that the charges warrant a warning, fine, disciplinary probation, or other location as described in Part One, Section IX, the Dean of Students

or his/her designee shall meet with the student to discuss the charges and issue the imposed penalty. The issuance of such penalty shall terminate the complaint procedure.

The student shall have the right to appeal the decision of the Dean of Students or his/her designee to the Campus Standards Committee c/o the Dean of Student Services Office, or if the Campus Standards committee is not in session, to the Provost within 10 calendar days of notice of the imposition of discipline. The appeal shall be in writing and shall be a reasonable expression of the student's desire to appeal the decision. A hearing will proceed as described in Part Two, Section II, in which instance the Provost will serve as the Dean of Students' designee, and Section III. The decision of the Campus Standards Committee or Provost is final. No further appeal may be taken.

- E. If the Dean's preliminary investigation indicates sufficient evidence to warrant penalties that may include suspension, dismissal, or expulsion, the Dean of Students or his/her designee shall prepare and serve on the student a written complaint setting forth the nature, time, and place of the hearing.
- F. Service of the complaint shall be hand-delivered to the student or by certified mail, return receipt requested, on the student, with date, time, and place of hearing set out.
- G. The student shall have the right to file countercharges against the party who filed the charges against him/her.
- H. If more than one charge arises from the same incident, all such charges shall be heard at the same time.

I. The student shall be given the opportunity of defending his/her conduct before the Campus Standards Committee within two academic weeks of receipt of the complaint OR of having the charge resolved in an administrative hearing within one academic week of receipt of the complaint, unless the Dean determines that the complaint must be handled by the Campus Standards Committee. If the Campus Standards Committee is not in session at the time or during the two weeks after a complaint has been filed, an administrative hearing will be conducted.

### II. Administrative Hearings

A. If a student wishes to acknowledge that he/she has violated a standard or regulation as charged, thereby waiving his/her right to a formal hearing before the Campus Standards Committee, he/she must sign a waiver to that effect. Upon the presentation of this waiver to the Dean of Students or his/her designee the Dean shall determine the appropriate disciplinary action and impose it.

B. If a student wishes to deny that he/she has violated a standard or regulation as charged, but waives his/her right to a formal hearing before the Campus Standards Committee, he/she must sign a written waiver to that effect. Upon presentation of this waiver to the Dean of Students or his/her designee the Dean and a staff member to be designated by the Dean shall hear the evidence by and against the student.

Also, in cases in which the Campus Standards Committee is not in session at the time or during the two weeks after a complaint has been filed, the Dean or his/her designee shall hear the evidence by and against the student.

- C. At the hearing, the student shall have the right:
- 1. to be present;
- 2. to be informed of the evidence against him/her;
- 3. to present evidence on his/her behalf;
- 4. to have adequate opportunity to respond to the evidence; and
- to have the assistance of an advisor of his/her choice who is a member of the University community.
- D. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student warrants only a warning, the warning will be given by the Dean and the matter shall be deemed closed.
- E. If, after the administrative hearing, the Dean of Students or his/her designee determines that the violation warrants censure, probation, suspension, the levying of a fine, or expulsion, such discipline shall be applied, and the student shall be informed in writing of such discipline.
- F. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student has not violated a standard or regulation, he/she will inform the student and the complainant, and the matter shall be deemed closed.

#### III. The Campus Standards Committee

The Campus Standards Committee is in session as of the first day of classes through the last day of classes during the fall and spring semesters.

- A. Power: The power to review complaints or charges against students, student groups, or student organizations by a member of the University community is vested primarily in the Campus Standards Committee. This committee serves as a recommending body to the Dean of Students.
- B. Membership: The Campus Standards Committee shall be composed of eight members:
  - 1, four students
  - 2. two administrative staff
  - 3. two faculty members
- C. Chairperson: The Chairperson shall be chosen by the Dean of Students. The Chairperson shall serve as an ex-officio member, voting only in the event of a tie.

#### D. Jurisdiction:

- The Campus Standards Committee shall be the principal body to hear charges of student misconduct or noncompliance with the Code.
- The Campus Standards Committee shall have the authority to prescribe supplementary rules of procedure consistent with requirements contained herein.
- 3. The Campus Standards Committee shall have the authority to develop and recommend to the Dean of Students appropriate policies, statements, and revisions to the Code and to any other official University document that pertains to student welfare.

#### E. Hearings:

I. An action before the Campus Standards Committee shall commence by notification from the Office of the Dean of Students to the Chairperson of the Committee.

- In order to conduct a hearing, there must be a quorum, which consists of 50 percent of the membership of the Committee. Majority, as used in this Code, means a majority of a quorum.
- 3. If, after proper notice of the complaint and the date, time, and place of hearing, the charged student fails to appear, and the majority of the Campus Standards Committee is satisfied that the student had adequate notice and no valid excuse for his/her nonappearance, the Committee may then hold the hearing without the student.
- The student charged may be assisted or represented during the proceedings by an advisor of his/her choice from within the University community.
- 5. Prior to each hearing, any member of the Committee who has a particular bias, ethical conflict, or personal relationship with or animosity against the charged student or complainant that he/she believes would prevent him/her from rendering an objective recommendation shall excuse him/herself from participating in that hearing.
- 6. The hearing shall be conducted in a manner to do substantial justice and shall not be unduly restricted by legal rules of procedure or evidence. The Chairperson shall take notes of the evidence and testimony presented. The charged student, or his/her advisor, may take written notes of the evidence and testimony presented.
- Only Committee members, the charged students, their advisors, complainants and witnesses, if any, and the Dean of Students, shall be allowed to attend the hearing.
- If two or more students are charged within the same complaint, individual hearings shall be permitted when requested by any of them.
- The Chairperson shall open the hearing by stating the charges and the procedures to be followed.
- 10. The Chairperson shall ask the student whether or not he/she has violated each standard or regulation charged.
- 11. The complainant shall present his/her evidence first, including any witnesses he/she may have.
- The charged student shall then present his/her evidence, including witnesses, if any.
- 13. Witnesses shall not be sworn. Any witness may be questioned by any party to the action and by any member of the Committee.
- 14. The complainant and the charged student (or his/her advisor, if desired) may offer summations.
- F. Committee Deliberations and Recommendations:
- At the completion of the testimony, the members of the Committee shall retire to another room or clear the hearing room in order to deliberate.
- No evidence other than that received at the hearing and that contained in the student's file shall be considered by the Committee.
- 3. Confidentiality shall be maintained by all participants. Cases shall be discussed only while the Committee is in session.
- 4. Recommendations in all cases shall be determined by a simple majority vote.
- 5. Within three academic days after the conclusion of the hearing, the Committee shall prepare in writing findings of fact and conclusions as to the validity of the charges, and a recommendation for appropriate action, and transmit that information to the Dean of Students.
- Within that same time, the Committee shall notify the charged student by letter delivered in person or by certified mail of the

- Committee's recommended action to the Dean of Students.
- 7. Within three academic days of receipt of the Committee's recommendation, the Dean of Students shall notify the charged student by letter, delivered in person or by certified mail, 1) whether he/she accepts the Committee's recommendation and the discipline recommended, if any, and 2) if the student is found guilty of the charges, the discipline, if any, that will be imposed by the Dean of Students. The Dean shall also inform the Committee of his/her decision.
- 8. A written copy of the Committee's findings and recommendation and the Dean's decision shall be placed in the student's file, and shall remain there for the period of the student's enrollment plus one year.

#### IV. Appeal

- A. The student shall have the right to appeal the decision and/or the discipline imposed by the Dean of Students or his/her designee to the Office of the Provost within 10 calendar days of the receipt of notice of the imposition of discipline.
- B. The appeal shall be in writing and shall be a reasonable expression of the student's desire to appeal the decision.
- C. Upon receipt of such notice of appeal, the Provost shall advise the Dean of Students or his/her designee that such an appeal has been filed. The Dean or his/her designee shall then make the record of the proceedings available to the Provost.
- D. In his/her discretion, the Provost may give the student an opportunity to present additional information and his/her reasons for appeal, and may request additional information from the Dean of Students or his/her designee. Unless otherwise requested by the Provost, all information must be submitted in writing only.
- E. Upon consideration of the record and any additional information requested, the Provost shall make a final decision and instruct the Dean of Students to impose appropriate discipline, if any.
- F. The decision of the Provost is final. No further appeals may be taken.
- Note: 1) The University and the student may both retain an attorney at his/her own expense and have that attorney present provided that a) an in-person proceeding is permitted by the Provost pursuant to subparagraph D; and b) neither attorney assumes an active role in the conference.
- Note: 2) In cases in which the Provost is appointed the Dean of Students' designee, the President will substitute for the Provost in the appeal process.

#### V. Administrative Suspension

- A. If a charge has been filed against a student, the status of the charged student within the University shall not be altered prior to a hearing and action by the Dean unless 1) the continued presence of the student on the University campus shall be found by the Dean of Students in his/her judgement to constitute a serious threat to the student or the community; or 2) the off-campus conduct of the student is deemed by the Dean of Students to be deleterious to the student's welfare or to that of the University community.
- B. Where the Dean of Students concludes that either of such situations exists, he/she may, in his discretion, place the student on

probation or suspension pending final disposition of the charges against him/her.

C. The administrative suspension and probation recognized in this Section are in addition to the University's right to impose the emergency removal from the University's campus and community of a student. The Dean of Students shall have the sole discretion to determine whether to substitute the procedures of emergency withdrawal for the procedures of this Code for student misconduct.

## **Academic Computing**

#### Ken Kramar

kkramar@uarts.edu Director of Academic Computing 215-717-6020

The Department of Academic Computing is dedicated to the support and integration of appropriate digital technology within the University's academic programs. The department maintains 26 separate computer labs equipped with industry-standard software located throughout the campus, including additional facilities in our new, state-of-the-art Terra Building. In addition to word-processing labs and multiple high-end graphics labs using enhanced Power Macintosh G5s, three music labs, and an animation lab, the University hosts a New Media Center comprising of four dual-platform digital laboratories that enable the integration of animation, graphics, text, music, and sound. The University is proud to be a member of the New Media Centers, a group of the nation's leading academic institutions and technology corporations dedicated to the advancement of technology in education.

Open access to the computer labs is available daily to facilitate individual exploration and to ensure adequate time outside of class for independent work. Students are not required to bring personal computers, but may find it beneficial to have their own depending on their major, individual schedule, and needs.

Students interested in purchasing their own computers are welcome to contact the Academic Computing office for advice on hardware and software selection and information on the educational discounts available. The University does not accept responsibility for the installation, maintenance, repair, or security of student-owned computers.

## University Guidelines for Responsible Computing (Acceptable Use)

The University of the Arts provides access to computing and information resources for students, faculty, staff, and other authorized users in support of the University's mission of teaching, creative exploration research, and public service. Computing resources include host computer systems, University-sponsored computers and workstations, peripherals, software, electronic files, the UArts network, email services and the My UArts portal. Proper use demonstrates respect for intellectual property, ownership of data, systems security mechanisms, and each individual's rights to privacy and to freedom from intimidation, harassment, and unwanted annoyance.

Under the auspices of the Provost's Office, all University computer systems, including user files, may be monitored and/or confiscated at any time should any portion of the system be threatened, or its integrity, security, or proper use be in question, or for any reason, at the sole discretion of the Provost's Office. Members of the University community should understand that all computer files and communications are subject to review, and should not expect such files and communications to be private.

All users of the University's information and technology resources are expected:

1) to respect the rights of others and not use such resources to threaten, endanger, harass, intimidate or insult others, or to engage in unlawful, defamatory, or obscene activity;

 to abide by all applicable licenses, copyrights, patents, intellectual property rights, contracts, security agreements, University policies, and other restrictions; and

 to use such resources solely for University-related activities and purposes;

 to behave responsibly with respect to these resources at all times, respecting the integrity and security of these resources;

5) to respect the rights and property of others, including the right of privacy and confidentiality, the freedom of thought, inquiry and expression.

The University reserves the right to restrict or rescind computing privileges, or the use of any other University facilities or resources, in accordance with this and other applicable University policies when the user has exhibited inappropriate behavior in the use of such resources. Other discipline and remedial measures may be appropriate, as set forth in other applicable University policies.

The same policies and laws that govern faculty and student publications in traditional media are applicable to publications in computer media. With few exceptions, Web pages, electronic mail, and electronic files may not contain copyrighted material without the approval of the owner of the copyright. Likewise, theft or misuse of private property—whether it be tangible or intellectual property—is prohibited.

## **Examples of Inappropriate Behavior**

This policy covers all types of inappropriate behavior. The following types of activities are selected examples of behaviors that are unethical, unlawful, and/or inappropriate.

- Attempting to alter system, hardware, software, or account configuration.
- Accessing or monitoring another individual's accounts, files, software, electronic mail, or computer resources without the permission of the owner.

- Misrepresenting one's own identity, role, or the identity of any other person in any type of electronic communication.
- Intentionally or negligently revealing passwords or permitting another to use one's personal account.
- Altering, or destroying communications, or intentionally compromising the security of electronic information passing through the UArts network.
- Misrepresenting or implying that the content of a personal home page constitutes the views or policies of the University, or altering the University's official Web site or related pages without prior authorization in writing.
- Misusing the University's computing resources so as to reduce their efficiency or to affect access to the detriment of other users.
- Producing chain letters or broadcasting messages to individuals or lists of users, or producing any communication that interferes with the work of others.
- Breaching or attempting to breach computer security systems, with or without malicious intent.
- Engaging in any activity that might be harmful to systems, the network or to any stored information such as creating or propagating viruses, worms. Trojan horses, or other rogue programs, disrupting services, or damaging files.
- Wasting system resources or overloading the UArts network with extra data
- · Violating copyright and/or software license agreements.
- Using computing resources for commercial or profit-making purposes without the written authorization of the University.
- Downloading or posting to University computers, or transporting across University networks, material that is illegal, proprietary, in violation of University contractual agreements, or in violation of University policy.
  - · Violating local, state or federal laws.

The University considers any violation of these regulations to be a serious offense. Violations may result in revocation or restriction of computer privileges; disciplinary action as outlined in the Code of Student Conduct, the Faculty and Staff Handbooks, and other University policies and procedures; or a referral to local, state, and/or federal authorities.

The above policies supplement the University's Code of Conduct and all existing policies.

# University Computers, Telephones, Equipment, and Resources

The University of the Arts provides access to computing and information resources, telephones and other equipment and resources for students, faculty, and staff to support the University's mission of teaching, creative exploration, research, and public service. Recognizing the value of such resources to our education and artistic mission, the University has made substantial investment in such resources and equipment and expects them to be used for University purposes only, in accordance with University rules, policies, and directives. No University resources or equipment may be used improperly by any faculty, student, or staff member, or for personal gain or profit.

## **University of the Arts Email Policy**

This policy applies to all members of The University of the Arts community and refers to all electronic mail resources at the University. Any person who uses the University's electronic mail facilities consents to all of the provisions of this policy and agrees to

comply with all of its terms and conditions and with all applicable state and federal laws and regulations. Violations may result in revocation or restriction of computer privileges; disciplinary action as outlined in the Code of Student Conduct, the Faculty and Staff Handbooks, and other University policies and procedures; or may be referred to local, state, and/or federal authorities.

### General Use

The primary purpose of email accounts is to facilitate communication between users.

Email must be used in accordance with the responsible use provision contained in this policy.

Users shall not, under any circumstances, give their passwords for any email system to an unauthorized person nor shall they obtain any other individual's password by any unauthorized means whatsoever. No user shall use the University's email systems or services for the purpose of transmitting fraudulent, defamatory, harassing, obscene, or threatening messages, or for the promotion of non-university-authorized goods, services or personnel, or for any other communications that are prohibited by law.

### Privacy and Email

Both the nature of email and the character of The University of the Arts environment make email less private than users may anticipate. The privacy of email messages may be compromised by the fact they must routinely pass through numerous computers and are sometimes seen by system administrators in the course of maintaining these systems, redirecting lost mail, or by assistants routinely screening colleagues' mail.

#### Email Monitoring and Disclosure

The University of the Arts does not routinely monitor or inspect email. Nonetheless, email is subject to a number of laws, policies, and practices that apply to the disclosure and protection of The University of the Arts' records. Examples include but are not limited to the Federal Family Educational Rights and Privacy Act; University personnel policies; disclosure pursuant to litigation; and other provisions of The University Guidelines for Responsible Computing.

The University of the Arts may access email accounts to satisfy a legal obligation or to ensure proper operation of the electronic mail facilities, and it reserves the right to take appropriate investigatory and/or disciplinary action.

#### Student Email

Students are responsible for regularly reading and responding to email sent by the University faculty, staff, and administration to the students' UArts email accounts. Each student is assigned an email account upon enrolling, and is responsible for activating their account by the first day of classes of their first semester of attendance. In order to activate the account students must either go to Room 250, Hamilton Hall or contact Network Services at 215-717-6997 or via email at portalsupport@uarts.edu.

Students are also expected to regularly check the MY UArts Portal for University-related announcements and notifications. The portal is the primary source for student information, which includes grades, class schedules, transcripts, degree audits, and GPAs.

Please note that information such as this is no longer mailed to students via U.S. mail, except upon request. Access to the portal, including student email, is available in the open computer labs on campus.

# Continuing Studies Programs

## The Center for Continuing Studies

215-717-6095

9th floor, Terra Building

The Center for Continuing Studies at The University of the Arts is dedicated to providing adult learners with diverse continuing and professional education opportunities. Credit and noncredit contining education courses in fine arts, crafts, digital media including digital video and digital photography, e-music, design, creative writing, photography, interior design, book arts, theater, illustration, multimedia, writing for film and television, recording engineering, arts education, and arts administration are available year-round, in convenient evening and weekend classes. The Center also offers specialized certificate programs, as well as customized training solutions for corporate and organizational clients.

The Center for Continuing Studies is home of the University's Professional Institute for Educators, founded in 1973 to serve the continuing education and certification compliance needs of professionals in the field of education. A full program of non-matriculated credit courses is offered for teachers interested in continuing their education. Most classes meet during weekends throughout the year.

Catalog brochures are available for all of the Center's program offerings. Please refer to these for specific listings and registration procedures. Please note that the degree programs at the University have specific course and curriculum requirements. Courses taken in the Continuing Studies program are rarely accepted by the University's degree programs to fulfill degree requirements, and may not exceed a total of six (CS) credits. However, persons seeking admission to a degree program can apply to have these credits evaluated at the time of admission to determine if they may be accepted for degree transfer credit.

For additional information about the programs of the Center for Continuing Studies, please visit our Web site at www.uarts.edu, or contact:

Continuing Education 215-717-6095

Professional Institute for Educators 215-717-6092

# The University of the Arts

## Administration

Miguel Angel Corzo	President, CEO
Neil Kleinman	Dean, College of Media and Communication
Richard J. Lawn	Dean, College of Performing Arts
Peter Stambler	Director, Division of Liberal Arts
Stephen Tarantal	Dean, College of Art and Design
Lynn Dougherty	Registrar
Lynn Dougherty  Barbara Elliott	Registrar  Director of Admission
Barbara Elliott	Director of Admission  Director of University
Barbara Elliott Carol Graney	Director of Admission  Director of University Libraries  Director of
Barbara Elliott Carol Graney Amy Hooper	Director of Admission  Director of University Libraries  Director of Financial Aid

### Board of Trustees 2004-2005

Ronald J. Naples, Chairman

Miguel Angel Corzo, President

George A. Beach '58

Sigrid Berwind

Irvin J. Borowsky

Ira Brind

Ronald L. Caplan

Paul Curci

Karen Daroff

Eleanor L. Davis

Deanna S. DeCherney '66

Jill R. Felix

Melissa Heller

Glenn K. Holck

Stephen R. Holstad

Richard P. Jaffe, Esq.

William G. Krebs '66

Al Paul Lefton, Jr.

Elaine Levitt

Jeff Lotman

Karen Lotman

Seymour G. Mandell

Noel Mayo '60

Francis J. Mirabello, Esq.

Adolf A. Paier

Lawrence S. Reichlin

Jerry J. Siano '57

Judith F. Terra

Kenneth I. Truyillo, Esq.

James P. Vesey

Harriet G. Weiss

William Wilson

Albert E. Wolf

### Life Trustees

Dorrance H. Hamilton, Chairman Emerita

Sam S. McKeel

### **Emeritus Trustees**

Mary Louise Beitzel '51

Anne F. Elder

Thomas V. Lefevre

Sondra Myers

### **Emeritus Faculty**

Edna Andrade

Jane Bedno

Morris Berd

William Daley,

University Distinguished Professor

Albert Gold

Kenneth Hiebert

Nathan Knobler

Robert F. McGovern

Richard Stetser

### **President Emeritus**

Peter Solmssen

## **Faculty Index**

#### Α

Adkins, Paul 100, 116 Adorno, Paul 60, 68 Agudelo, Juan Sebastian 27 Allemann, Hans 48 Allen, Carl 100, 116, 128 Almquist, Jan 48 Andrade, Edna 38 Antinoff, Steven 27 Arthur, Susan 54

#### B

Bach, Laurence 48, 54 Baguskas, Eugene 42 Baird, Irene 102, 134 Baird, Lisa 38 Baker, John 27 Balson, Yana 27 Barkat, Jonathan 50 Barrick, Rick 54 Barton, Carol 44 Beacher, Katherine 79 Bears-Bailey, Kim 100, 105 Bedno, Ed 79 Bedno, Jane 79 Bell, Larissa 105 Bell, Richard 54 Beresin, Ann Richman 27 Berg, Stephen 27 Berger, David V. 38 Berkheiser, Megan 50 Bernstein, Jennifer 48 Bertini, Peter 100, 105 Beskrone, Steve 100, 116, 128 Bevenour, Jay 50 Billings, Krista 134 Biggs, Brian 50 Binford, Jennifer 100, 105 Blake, John 100, 116, 128 Blank, Rande 60, 68 Bohn, Donald Chant 27 Boman, Hans 105 Boston, Lowell 30, 54 Bova, Cory 134 Breeze, Karen 39 Brent, Tim 100, 116, 128 Brill, James 102 Brooks, Spier, Lola 39 Brosh, Robert 100, 116, 128 Brown, Bill 38 Brown, Brian 100 Brown, David 91 Brown, Gerard 27, 54, 75, 79 Bruno, Jimmy 100, 115, 128

Burnette, Allegra 79

Byrd, Robert 50

### C

Campbell, Mark 37, 38

Carbone, Denise 44 Carlano, John J. 54 Ceneri, Thomas 27 Chaloner, Thea 102 Chant, Bohn, Donald 27 Childs, Jennifer 102, 134 Chittum, Donald 101, 116 Chorpash, Rama 52 Church, Sharon 39 Citron, Harvey 46 Clarke-Plumb, Susan 79 Clark-Schock, Karen 62 Clearfield, Andrea 101, 115 Cleighton, Karen 102, 105, 134 Clifton, Meg 101, 116 Cohen, Rave 60, 68 Coleman, Connie 54 Colton, Kali 134 Columbus, John 54 Copeland, Colette 54 Comberg, David 52, 77 Connolly, John 48 Conwell, Charles 102, 134 Cooper, Charles 38 Cordell, Linda 39 Cotton, Kali Lela 102 Courtney, Matthew 38 Cress, Richard 79 Cromie, Aaron 102 Crowley, Maegan 39

#### D

Csaszar, Tom 75, 79

Daley, William 39

Darway, Christopher 39 Davenport, Nancy 29 David, Norman 101, 116 David, Wayne 100 Davis, Sandra 44 Deneen, David 54 DeWitt, Jack 27 Dicciani, Marc 101, 105, 116, 127, 128 Didier, Mary Ellen 27 DiMasi, Geoff 91 DiMedio, Annette 101, 105, 115, 116, 127 Dockery, Samuel 101, 115, 128 Dommert, Alice A. 79 Donahue, Larry 38, 39 Domfeld, Barry 79, 91 Drodvillo, Debra 48 Druckrey, Inge 48 Duff, DeAngela 91 Dulik, John 101 Duncan-Tessmer, Zachary 39 Dupree, James 44 Durso, Robert 101, 128 Durso, Samuel 27

#### Ε

Ebbenga, Eric 102, 134 El-Omami, Anne 68, 79 Ellis, Mark 91 Embree, Nick 134 Enright, Mike 54 Episcopo, Dominic 54

#### F

Fambrough, Charles 101, 116, 128 Fanning, Douglas 77 Farnum, Richard 27 Farr, Chris 101, 115, 116, 128 Farrell, Russell 50 Fedchock, John 101, 116 Felton, Richard 48 Fielder, Mari 102, 134 Finn, Kevin 27 Fischbeck, Manfred 100, 102, 105, 134 Fish, Alida 54, 56 Fishman, Janet 27 Flanagan, Eileen 27 Floyd, Cheryl 27 Fogel, Harris 54 Fortunato, June 134 Foster, Laura 79 Foulks, Renee 50 Fox, Lisa 100 Foxman, Diane 60, 68 Frazure, Laura 46 Fuiano Louis 91 Fuld, Rachel 39 Funderwhite, Dorothy 48

#### G

Gallagher, Matt 106, 116, 128 Garton, William 101, 116, 127 Garvin, Chris 91 Genovese, Richard 101, 127, 128 Gerber, Nancy 62 Germer, Mark 116 Giacabetti, Thomas 101, 115, 128 Giguere, Ralph 50 Gilbert, Charles 102, 134 Gilbert, Nan. 128, 134 Gilbert, William 38 Gist, Linda 50 Glanden, Dou 101, 115, 116, 128 Glazer, Susan B. 100, 104, 105 Gold, Maddy 38 Goldberg, Marjorie 101, 116, 127 Goldblatt, Aaron 79 Goldensohn, Marty 91 Goltz, Janice 101, 116, 127 Goodsell, Steven 101, 115, 116, 128 Gostin, Arlene 60, 68 Graham, David 54 Graney, Carol 9 Granger, Randy 60, 68 Grant-Kennedy, Mary Ellen 103, 134 Greco, Marie 48

Green, James 44, 73 Greenland, Theresa 100, 103, 105, 134 Grigg, Gail 134 Grothusen, Michael 38 Guido, Anthony 52, 77 Gury, Al 50

Haddad, Orlando 101, 116, 128 Hagans, Tim 101, 116, 128 Hall, DeShawn 79 Hall, Rick 101, 115 Hamilton Sperr, Portia 79 Hartl, Dave 91, 101, 115, 116 Hartley, Neill 103, 134 Harmon, James 39 Haworth, Curt 100, 108 Hayes, Clyde Michael 105 Haykin, Asya 105 Heller, Nancy 27, 100 Henderson, Linda 103 Henriques, Rex 103, 134 Herdman, Gerald 38, 42 Hiebert, Kenneth 48 Hobbs, Jr., Johnnie 103, 134 Hollerbush, Matthew 54 Horvath, Sharon 42 Hotchkiss, Richard 101, 116 Housner, Luke 101 Howard, Sabin 50 Howey, David 103, 134 Hunt, Jamer 27, 52, 77, 79

lannacone, Richard 105 Ireland, Damon 101, 115

Jackett, Steven 54 Jacobsohn, Ilan 54 Jacobson, Susan 91 Jaffe, Jeanne 42, 46, 75 Jaffe, Steven 38, 42 Jakubowski, Pete 134 Janish, James 52 Jarvis, Jeff 101, 116, 128 Jay, Stephen 100, 105 Jernigan, John 27 Johnson, Edward 134 Johnson, Elsa 38, 46 Johnson, Lois M. 44, 73 Jones, Jamar 101, 115, 128 Jones, Micah 101, 115, 116, 128 Jones, Patrick 101, 115, 116, 127 Jovovitch, Scott 100, 134 Julian, June 60, 68 Juska, Elise 27

Kamien, Janet 79 Kanter, Ron 91 Kantor, Gabrielle 39 Kantra, Nancy 100, 103, 105, 134 Karmatz, Anne 27 Karros, Alec 39 Kaye-Huntington, Susan 62 Keating, Nicole Marie 91 Kennedy, Michael 101, 115, 116, 127, 128 Kerber, Ronald 101, 115, 116, 127 Kern, Jeffrey 101, 115, 116, 127 Kery, Peter 48 Kettner, David 42 Kim, Wook 39 King, Dee 134 King, Paul 50 Kłauber, Bruce 101, 116, 128 Kleinman Neil 91 Knebl, John 101, 116, 127 Knobler, Nathan 44 Kohler, Lucartha 39 Kopervas, Gary 91 Koppe, Connie 103, 134 Koresh, Ronen 100, 105 Koval-Bauer, K. Lynne 91 Kruty, Peter 73 Kyle, Hedi 73

Lam. Anita 27 Larimore, Jack 39 Larson, Cris 27 Lawn, Richard J. 98, 101, 115, 127, 128 Lee, Mi-Kyoung 39 Lefevre, Sharon 27, 91 Levin,Robert 54 Levis, John 105 Lewandowski, Niles 38 Lewis, Earl 50 Lisak, Rebecca 103, 134 Lister, Peter 44 Loebell, Larry 91 Losso, Ernest 103, 134 Lowery, Tom 105 Lunsford, Donald 100, 105 Lynn, Jenny 54 Lyons, Robert 54

#### M

MacConnell, Kevin 101, 116, 128 Madara, Jay 105, 134 Maeshsima, Sumi 75 Magee, Chris 54 Makins, James 39 Marino, Tony 102, 116, 128 Martin, Mary 37 Martino, Pat 102, 115, 128 Masi, William 50 Mauté, Christopher 102, 127 Mazzeo, Frank 102, 116, 128 McAllister, Michael 52 McClendon, Forrest 103, 134 McCormick, Rod 39 McDaniel, Drucie 103, 134 McGovern, Robert 38 McKenna-Cress, Polly 79 McSorley-Kery, Deborah 48 Meashey, Kelly 102, 116, 128 Mele, Marianne 98 Meneghini, Tammy 103 Miceli, Tony 102, 115, 116, 128 Milder, Jonas 52, 77 Milekic, Slavko 27, 60, 68, 77, 91 Misgalla, Molly 100, 105 Mitchell, Wm. Frank 79, 80 Mitnick, Larry 38 Moore, Carol 64, 68, 73, 75, 79 Motzer, Tim 105 Muller, Daniel 102, 116, 128 Murnighan, Jack 91 Myers, Chris 27, 48

Nakashima, Mashiko 46 Neff, Brie 100 Neff, Eileen 42, 75 Nero, Joseph 102, 116, 128 Netsky, Stewart 27 Newer, David 103, 134 Nichols, Gerald 42, 75 Nocella, Steve 46 Nolan, Paul 27 Norman, Janis 60, 68 Novelli, Martin 27

O'Brien, Tim 50 O'Reilly, Michael 54 O'Shia, Troy Martin 103, 134 Oldham, Anna Michelle 134 Olshin, Benjamin 27 Orlandi, Janice 134 Osayande, R. Jeanine 100, 105

#### Р

Pap. Andrew 100, 104 Parker, Barry 46 Pawl, Pam 39 Paxson, James 102, 116, 128 Pearce, Jeannie 55 Pedretti, Michael 103, 134 Pennacchio, Charles F. 27 Pepe, Diane 37, 38 Petto, Andrew 27 Phelan, Mary 44, 73 Phillips, John 46, 55, 91 Pindell, Reginald 102, 116, 128 Pitts, Trudy 102, 115, 128 Plant, William 79 Posner, Aaron 103, 134 Proud, Barbara 55 Prvor. Peter 103, 134 Purves-Smith, Phyllis 50 Pusey, Bill 102 Putterman, Boris 38, 42

Paglia, Camille A. 91

#### Q

Quaile, Michael 102, 115, 128 Quaile, Robert 102, 116, 127

#### R

Rabbai, George 102, 116, 128 Radolan, Winnie 44 Raine, Patricia 103, 116, 134 Rankin III, David 50 Reeder, Rosae 44 Reeder, Steve 28 Rice, Robin 28, 75 Richman Beresin, Ann 27 Robbins, Owen 103, 134 Robert, Catherine 28, 100, 105 Robinson, LaVaughn 100, 105 Robinson, Leo 38 Rodriguez, Maria 55 Rodriguez, Susan 60, 68 Rosati, Anthony 44 Rose, Dina 55 Rose, Peter 55, 57 Rossman, Michael 38 Roth, Barent 52, 77, 91 Roth, Roger 50 Rudolph, Thomas 102, 115, 116, 127, 128 Rudolph, William 28 Rubio, Anna 100, 105

#### s

Sachs, Sid 28 Saler, Karen 38 Salicondro, Anthony 102, 128 Sanders, Brian 100, 105, 116 Saylor, Steven 91 Schaechter Indith 39 Schaefer Anne 39 Schaeffer, Pearl 68, 100, 105 Schwass-Drew, Laurel 44 Sciolla, Anne 102, 116, 128 Seelig, Warren 39 Sergeev, Mikhail 28 Serpentelli, John 55 Shanker, Jennie 46, 75 Sharman, Clint 116, 128 Shaver, Mark 38 Shephard, Mark 79 Sherman, Jon 100, 104 Shetty, Anula 55 Shockley, Ed 103, 134 Siembora, Patricia 39 Simon, Marlon 102, 116, 128 Sklaroff, Carole 100, 104 Slater, Kiernan 28 Slenn, Suzanne 100, 104 Slutsky, Valentina 105 Smiley, Leigh 103 Smith, Jessica 39 Smith, Patricia M. 44, 73, 74 Smull, Mary 39 Snizek, Suzanne 102 Snow, Faye 100, 105 Snyder, Edward 134 Solot, Evan 102, 115, 116, 128 Sorlien, Sandy 55 Spencer, Lori 44, 74 Sperr, Portia Hamilton 79 Spier, Lola Brooks 39 Spolum, David 28 Spring, Noah Brodie 28 St. David, Wayne 105 Stalek, Adrienne 30 Stambler, Peter, 28 Stasis, Patricia 102, 116 Staven, Karl 55, 58 Stein, Robert 50 Stetser, Richard 38 Stewart, Lizbeth 39 Stewart, Patricia 28 Stiefel, Art 91 Stoppleworth, Rick 103, 134 Sukol, Dena 28 Superior, Roy 39 Suplee, Barbara 60, 68, 70 Sures, Lynne 74

Swana, John 102, 115, 116, 128 Szabo, Eva 100, 104

#### т

Tarantal, Stephen 30, 50
Taylor, Denise 103, 134
Terruso, Gene 103, 128, 134
Thomas, Craig 102, 115, 116, 128
Thomas, David 102, 105, 116
Tinker, Amanda 55
Tocchet, Mark 50
Tracy, Neal 103, 134
Treacy, Tricia 55
Tropea, Elise 100, 105
Twiss, Joan 103, 134

#### U

Ulitsky, Fabian 28 Urrutia, Maria 103

#### ٧

Van Horn, Rick 102, 116, 128
Van Keuren, Sarah 44
Vandarakis, Connie 100, 105
Vanderstar, Pippa 28
Vassallo, Judith 28
Veasley, Gerald 102, 116, 128
Vida, Vida 55
Viguers, Susan T. 28, 74
Villain, Pierre 28
Villafrança, Elio 102, 115, 116, 128

#### W

Walsh, Diane 91
Walton, Gia 102, 116
Ward, Stanley 28
Wasko, Dennis 102, 116, 127, 128
Watson, Faith 28
Webb, D'Arcy 103, 134
Weinberg, Carla 28
Weinberg, Wendy 55
Weiss, Burton 28
Wellenreiter, Michael 91
White, Susan 44, 74
Williams, Kristie 48
Wolper, Jeffery 91
Woodin, John 55
Wright, JoAnn 60, 68

#### Υ

Yanoviak, Ken 55

#### 7

Zaccagni, Bill 102, 116, 127, 128 Zelinsky, Chris 48 Zergani, Mira 79 Zimmerman, Walter 39 Zinman, Toby 28 Zizka, Jiri 103, 134

## Index

	Albert M. Greenfield Library 9	
	Alcoholic Beverages 243	С
A	Alumni Discount 226	Café 240
Abroad, Study 16	Amendment of Student Records 10	Calendar, Academic 4
Absence 14, 17, 64, 117	American Association of Museums 82	Call Boards, School of Theater Arts 132
Academic Achievement/ACT 101 Program 221,	Anderson Hall 31	Campus Expression 244
240	Animation 58	Campus Map 263
Academic Advising 11, 33	Computer Animation Lab 32	Campus Security 241
Academic Calendar 4	Course Descriptions 195	Campus Standards Committee 248
Academic Censure 19	Animation Minor 34	Cancellation
Academic Computing 250		Class/Lessons 18
Academic Credentials Evaluation Institute (ACEI)	Appeals 19, 249	Career Services 241
222	Academic Progress 233	
	PHEAA State Grant 230	Cars - See Automobiles
Academic Dishonesty/Integrity Policy 242	Application 218, 223, 226	CEEB Advanced Placement Program (AP) 221
Academic Grievance Procedure 18	Application Deadlines, Graduate Programs 223	Censure, Academic 19
Academic Policies and Procedures 10	Application Notification 220	Center for Continuing Studies 252
Academic Progress 106, 132, 233	Applied Theater Arts Program 130, 131, 133, 134,	Ceramics, Master of Fine Arts in, Summer Program
Academic Regulations 60	136	75
School of Dance 105	Course Descriptions 207	Ceramics, Painting or Sculpture
School of Music 117	See also - School of Theater Arts	MFA Faculty 75
See also - Specific College, Department, or	Applied Workshops, School of Music 118	Summer Residency Program 75
Program	Art Education	Ceramics/Sculpture Gallery 31
Academic Review 18	Concentration in Educational Media 70	Certificate in Dance 104, 112
Academic Support Services 240	Course Descriptions 140	Certificate in Music 114, 125
Academic Warning 133	Faculty 60	Certification of Finances 222
Acceptable Use 251	Master of Arts in 68, 224	Certification, Teaching 60, 66
Acceptance, Notification 220	Masters of Arts in Teaching in Visual Arts	Class Size and Structure 30
Access to Student Records 10, 243	71	Course Descriptions 139
Accreditation 7	Pre-Certification in 35, 68, 224	Change in Enrollment Status 234
ACT 101 Program 221, 240	Articulation Agreements 220	Change of Address 11
Acting Program 130	Artistic Presentation 219	Change of Grade 18
Course Descriptions 207	Artists, Visiting 37, 42, 44, 50, 57, 73, 75	Change of Major/Degree Program/College 13
See also - School of Theater Arts	Arts Bank 113, 130	Change of Major Teacher, School of Music 117
Activities, Student 239		
Additional Information, Financial Aid 238	Art Therapy 62	Change of Name 11
Address, Change of 11	Concentration 35, 62	Change of Schedule 13
Administration 253	Course Descriptions 142	Changing Graduate Programs 65
Admission 218	Faculty 62	Citation of Text 23
	Assistantships 235	Class/Lesson Cancellations or Lateness of
Advanced Placement 221	Association of Independent Colleges of Art and	Instructor 18
Advanced Standing 219	Design (AlCAD) Mobility Program	Class Status 12
Application Notification 220	36	CLEP 219
Audition, Credit by 222	Attendance, Absence 17, 18	Closings, School 241
Conditional Admission 221	Audiovisual Resources 9	Clubs, Student 239
Crafts Studio Post-Baccalaureate	Auditing a Course 16	Code, Student 244
Certificate 224	Audition	Code of Conduct 242
Credit by Portfolio/Audition 222	Admission Requirements 218	Collections Agency 225
Deferred Admission 221	Credit by 222	College Level Examination Program (CLEP) 221
Early Admission 221	Graduate 224	College of Art and Design 8, 30, 64, 219
Graduate Admission 223	Automobiles 242	College of Media and Communication 8, 86, 218
Graduate Application Requirements 223	Award Letter Deadlines 228	Faculty 91
Housing Deposits/Fees 226	Award Notification 232	College of Performing Arts 8, 98, 220
International Baccalaureate 222	Awards 227	Faculty 100
International Students 222		College-Level Coursework 222
Midyear 37	В	College Transcripts 223
Portfolio, Credit by 222	Bachelor's Degree Holders, Financial Aid 235	Communication 8, 92
Post-Baccalaureate Programs 223	Bad Check Penalty 226	Course Descriptions 142
Readmission 14	Ballet 104, 108	Commencement 19
Residency Requirements 219		Common Core 22, 23
Transfer Applicants 219	See also - School of Dance	Commuters 236
Transfer of Credit 12, 23, 219, 223	BFA in Theater Design and Technology 131, 138	
Tuition Deposits 220, 226	Board of Trustees 254	Composition 114, 121, 124
Administrative Suspension 249	Books and Supplies, Expenses 236	Course Descriptions 186
	Book Arts Minor 34	See also - School of Music
Advanced Placement 221	Book Arts/Printmaking 44, 45, 73, 74	Computer-Aided Design Center 82

Advisors 117, 132

AICAD 36

Borowsky Center for Publication Arts 32

Computer Animation Lab 32

Computers

Budgets 234

Advising 11, 33

Advanced Standing 219 Advertising Concentration 93

Faculty 44, 73

Course Descriptions 199

Educational Discounts 236 Labs 250	Corporate Training Solutions 252 Course Substitutions 13	Degree Programs 8 Degree Requirements 19, 22
Selection Advice 236	Course Withdrawal 13	Dependency Override, Financial Aid 233
Computing	Crafts 39	Deposits
Academic 250	Course Descriptions 145	Damage 221, 226
Examples of Inappropriate Behavior 251	Faculty 39	Housing 221, 225, 226
Guidelines for Responsible 251	Crafts Core Studio Projects Courses 41	Tuition 220
Concentrations 15, 34, 41, 60, 62	Crafts Studio Certificate Program 66	Designers, Visiting 52
Conditional Admission 221	Crafts Studio Post-Baccalaureate Certificate 66,	Digital 3D Scanning and printing Equipment 31
Conduct, Code of 242	224	Digital Audio Sound Studios 32
Confidentiality and Privacy of Financial Aid Information 237	Credit Card Acceptance 226 Credit, Insufficient Accumulation 232	Digital Fine Arts Concentration 8, 35, 42 Digital Imaging Lab 32
Continuing Education Programs 252	Credit, Insufficient Accumulation 232 Credit, Transfer of 21, 63, 219, 223	Digital Journalism Concentration 93
Continuing Education Students, Financial Aid 235	Credit by Portfolio/Audition 222	Digital Technology/Electronic Media 31, 154
Controlled Substances 243	Credit Distribution 33	Diploma, Conferral of 19
Cooperative Program with Philadelphia University	Credit Duplication 65	Diploma Program in Music 114
36	Credit from Nonaccredited Institutions 222	Directory Information 11
Costs, Indirect 236	Credit Load/Overloads 12	Disability Services 239
Counseling Center 238	Credit-Hour Ratio 23, 30, 98	Disabilities 240
Course, Auditing a 16	Crew Assignments 132	Disciplinary Actions 17, 247
Course Descriptions	Critique 30	Disciplinary Proceedings, Initiation of 247
Animation 195	Crit - See Critique	Discipline History Courses 22
Art Education 140	Cross-College Elective Options and Prerequisites	Discount, Tuition 226
Art Therapy 142 Ceramics, MFA Summer 150	16 Curriculum - See Specific Department, Program, or	Dishonesty 242 Dismissal 19, 65
Ceramics, Painting or Sculpture, Summer	School	Divorce/Separation 233
MFA in 156	School	Documentary Production Concentration 93
Communication 142	D	Documentary Video Minor 8, 86, 88
Crafts 145	Dance 104	Dorrance Hamilton Hall 31
Dance 150	Certificate in 104, 112	Dorrance Hamilton Hall Galleries 31
Dance Courses for Dance and Non-Dance	Course Descriptions 151	Double Degree Policies, Graduate 13
Digital Video 195	See also - School of Dance	Drop/Add 13
Majors 154	Education	Drugs, Illegal 243
Electronic Media 154	Dance Theater 99	Dual Concentration 41
Ensembles 54, 191 Film 195	Deadlines	Duration of Eligibility, Financial Aid 229
Fine Arts 155	Application to Graduate Programs 223	E
Foundation 158	Change of Grade 18 Change of Major 13	Early Admission 221
Graduate Seminars 162	Clearing Incomplete Grades 17	Education 221
Graphic Design 160	Course Withdrawal 13	Dance Education, Bachelor of Fine Arts
Illustration 178	Deferred Admission 221	104, 111
Industrial Design 175	Financial Aid 228	Master of Arts in Teaching in Visual Arts
Internships 180	Financial Aid, Graduate 224	(MAT) 71
Liberal Arts 162	Guaranteed Housing 240	Master of Arts in Art Education 68
Master of Arts in Teaching in Music	Housing Deposit 221	Concentration in Educational Media
Education 190	Leave of Absence 14	70
Master of Industrial Design 177	PHEAA Filing 229	Museum Education, Master of Arts 81
Master of Music in Jazz Studies 191 Media Arts 195	PLUS Loan Application 232	Music Education - Undergraduate and
Multimedia 181	Priority Admission 221 Readmission 15	Graduate Studies 126 Music Education, Master of Arts in
Museum Studies 183	Reaffirmation of Intent to Euroll 221	Teaching (MAT) 114, 127
Music 186	Refund of Tuition Deposit 220	Music Education, Course Descriptions,
Music Education 192	Registration 12	Master of Arts in Teaching 190
Music Ensembles 192	Stafford Loan Application 231	Pre-Certification Concentration in Art
Painting, Summer MFA in 205	Tuition Deposit 220	Education 35, 60
Painting/Drawing 203	Tuition Payments 225	Educational Media, Concentration in, Master of
Photography 195	University Withdrawal 14	Arts in Art Education 70
Printmaking/Book Arts 199	Dean of Students 238	Electives 16, 22, 33
Printmaking/Book Arts, Master of Arts 202	Dean's List 17	Electronic Application, Financial Aid 229
Private Lessons 16 Sculpture 205	Darkroom 31	Electronic Media 31
Sculpture, Summer MFA in 206	Death of Parent or Spouse 233	Course Descriptions 154
Theater Arts 207	Declaration of Major, School of Dance 104 Declining Financial Aid 229	Electronic Reference Tools 9 Eligibility, Financial Aid 228
Video 195	Deferred Admission 221	ELS Language Centers 224
Writing for Film and Television 214	Deficiency, Notice of 17	Email 11, 252
Cooperative Program with Philadelphia University	Degree Candidacy and Completion 19, 65	Emergency
36	Degree Program, Change of 13	Family 241
Core Studio Projects Course 41	Degree Program, Return 30	Medical 238

Employment, Student 232	Fee Waiver 218	G
E-Music Minor 8, 15, 86, 88, 99, 114 English Language Proficiency 218, 222, 224	Fellowships 235 FERPA - See Family Educational Rights and	G1 12
English Language Program 222, 224	Privacy Act	G2 12 Galleries 31
Enrollment, Verification of 11	Field Trips 33, 37, 44, 46	Ceramics/Sculpture Gallery 31
Ensembles 106, 113	Figurative Illustration Minor 34	Dorrance Hamilton Hall Galleries 31
Entrance Interview 218, 219, 224	Film and Television, Writing for 96	Mednick Gallery in Media Arts 31
E-Publishing Minor 8, 86, 88	Course Descriptions 214	Printing/Drawing Gallery 31
Equipment 251	Film/Animation 58, 195	Printmaking Gallery 31
ESL Tutorial Assistance 240	Film/Digital Video 57	Richard C. von Hess Illustration
Essay,	Course Descriptions 195	Gallery 31
Undergraduate Admission 219	Film/Video Minor 34	Rosenwald-Wolf Gallery 31
Graduate Admission 224	Finances, Certification of 222	Solmssen Court Gallery 31
Exchange, Graduate Study, Vermont Studio Center 75	Financial Aid 228 and Academic Censure 19	Window on Broad 31
Exchange Students 36	Academic Progress Appeals 234	Game Design Minor 8, 86, 88
Exhibition Program 31	Academic Progress Appeals 234 Academic Progress Requirements 233	(General Education Development Test) 218
Master of Fine Arts 31	Additional Information 238	General Information 217 General Student Fee 225
3129	Additional Sources 238	Gershman Y 130
Student Scholarship 31	Application Procedure 229	GPA 17
Exit Requirements for the Master of Music in Jazz	Bachelor's Degree Holders 235	Grades
Studies 118	Change in Enrollment Status 234	Change of 18
Exit Requirements for the MAT in Music	Confidentiality and Privacy of Information	Cumulative Average
Education 118	237	Minimum for Graduate Students 19
Expected Family Contribution (EFC) 228, 231,	Continuing Education Students 235	Minimum for Undergraduate Students
232	Deadlines for Application 228	19
Expenses 236	Declining 229	Grade-Point Average (GPA) Computing
Expulsion 247	Duration of Eligibility 229	17
Extracurricular Activities 106, 113	FAFSA 219, 224, 228, 229, 230, 231, 232,	Minimum for Transfer 217
F	233, 236, 237	Minimum in Major Courses 33
	Financial Aid Transcript 235 Graduate 223, 235	Grading Policies 17, 62
F1 Visa 222	International Students 223	Grading System 17
Facilities 31, 35, 44, 73, 77, 82, 113 Faculty Advisors 117, 132	Minimum Cumulative Average 234	Incomplete ("l"), Grade of 17
Faculty - See Specific College, Department, or	Minimum Grade-Point Average 234	IP 64 Pass/Fail 17
Program	Off-Campus Students 235	Graduate
Index 255	Part-Time Students 228	Admission Requirements 223
FAFSA (Free Application for Federal Student Aid)	PHEAA State Grant Appeals 234	Application Requirements 223
219, 224, 228, 229, 230, 231, 232, 233, 236,	Probation 234	Audition 224
237	Rights and Responsibilities 237	College of Art and Design Graduate
Family Educational Rights and Privacy Act	Special Circumstances 233	Programs 8, 64
(FERPA) 10, 237, 245	Study Abroad 235	College of Performing Arts, Graduate
Family Medicine 238	Summer MFA Students 235	Programs 8, 98, 115, 118
Federal Grant Programs 238	Transcripts 222	Credit for Undergraduates 16
Federal Loans 230	Transfer Students 235	Credit, Transfer of 65, 223
Federal Perkins Loan (Perkins) 225, 226, 229, 230,	Financial Holds 235	Degree Candidacy and Completion 19, 65
233, 234 Fodoral Stafford Stadent Long (Stafford) 224, 227	Fine, Bad Checks 226 Fine Arts 42	Double Degree Policies 65
Federal Stafford Student Loan (Stafford) 224, 227,		Electives Policy, Summer 65
228, 230, 232, 235, 236 Federal Supplemental Educational Opportunity	Course Descriptions 156 Digital Concentration 35	Graduate Degree Candidacy and
Grant (FSEOG) 227, 229, 230, 233, 235, 236	Faculty 42	Completion 19, 65
Federal Title IV Program Funds 227, 235	Firearms 243	International Candidates 222 Graduate Students, Expenses 236
Federal Work Study (FWS) 232	First Aid 238	Graduate Students, Expenses 230 Graduate Students, Financial Aid 235
Federal/State Grants 230	"First Wednesday" 118	Graduates Enrolled in an Undergraduate
Fees	Fitness Center Membership 239	Course 16
Application 218	Foreign and Summer Study Programs 16, 36	Leave of Absence 14, 64
General Student 225	Foreign Students 222	Portfolio 224
Graduate Application 223	Foundation Program 33, 37	Probation and Dismissal Policies 19, 65
Graduate Thesis Continuation 64	Course Descriptions 158	Recital/Showcase 117
Housing 225	Faculty 38	Seminars 83
International Graduate Application 223	Foundation Shop 37	Special Requirements for Applicants 223
Late Payment 226	Free Electives 22 Freshman Common Core 22, 23	Student Classification and Course Load
Late Registration 12, 226 Media Arts Equipment 54	Freshman Transfers 219	64
PLUS/Stafford Loans 232	FSEOG - See Federal Supplemental Educational	Summer Electives Policy 65 Thesis Continuation Fee 64
Readmission 13, 225	Opportunity Grant	Thesis Continuation Fee 64 Thesis Grading 64
Reapplication 224	Full-Time Credit Load 12	Thesis/Project 64
Transcript Request 10, 227	-	Thesis Requirements 64

Transfer of Credit 65, 223	Scholarships 223	MATPREP 114
Tuition and Fees 225	Internships 15, 35	Matriculated Students 12
Graduation, Conferral of Degrees and Diplomas 19	Interview	Meals 240
Graduation Requirements 19, 118,	Entrance 219, 224	Media Arts 54
Diplomas 19 Music 118	Graduate Admission 224 Undergraduate Admission 219	Course Descriptions 195
Graduation with Honors 19	1SLP (International Student Loan Program) 223	Faculty 54 Internships 54
Grants 227, 228, 229, 230, 231, 232	ISEP (International Student Loan Program) 223	Studios 31
Graphic Design 48	}	Media-Specific Course Offerings 40
Course Descriptions 160		Medical Insurance 239
Faculty 48	January Admission 37	Mednick Gallery in Media Arts 31
Greenfield Library 9	Jazz Studies	Merriam Theater 104, 113, 130
Grievance Procedures 18	Composition 114, 121, 124	Middle States Association of Colleges and Schools
Glievance Flocedules 16	Diploma, 114, 122, 123 Instrumental Performance 114, 119, 122	7
н	Vocal Performance 114, 123, 125	Midyear Admission 37
Hahnemann University, Art Therapy 62	Jazz Studies, Master of Music in 98, 115, 128	18, 19, 3317, 18, 31
Harassment 243	Faculty 128	Minors/Concentrations 8, 15, 34, 41, 86, 87, 98, 99
Health Records 239	Jazz - See Instrumental Performance or	Misconduct 242
Health Services 238	Composition under School of Music	Mission Statement, UArts 7
Hearing Process 247	Jazz/Theater Dance 104, 109	Mission Statement, School of Music 113
Hearings, Administrative 248	See also - School of Dance	Mobility Program (AICAD) 36
High School Records 218	Jefferson Family Medical Associates 239	Modern Dance 104, 105, 110
History of The University of the Arts 7	Journalism, Digital Journalism Concentration 93	See also - School of Dance
Home-Schooled Applicants 216	Jury Examinations 117	Monthly Payment Option 226
Honors, Graduation with 19	Jury Recital Requirements 117	Multimedia 94
Hope Scholarship Tax Credit 236	July Rechai Requirements 117	Course Descriptions 181
Housing	L	Minor 8, 86, 89, 94
Deposits/Fees 221, 225, 226	Labs	Multiple Media Concentration 41
Expenses 221		Museum Communication, Master of Arts 80
Student Rights 245	Computer Animation 32	Museum Education, Master of Arts 81
Student Rights 243	Digital Imaging 31	Museum Exhibition Planning and Design, Master
1	The Nature Lab (Visual Resource Center)	of Arts 82
1-20 Form 222	33 The second of second 27	Museum Studies 79
Identification Cards 241	Typography/Imaging 37 Language Proficiency 218, 222, 224	Course Descriptions 183
Illustration 50		Internships 79
Course Descriptions 178	Late Payment 226	Museum Communication, Master of Arts 80
Faculty 50	Late Registration 12, 226 Lateness of Instructor 18	Museum Education, Master of Arts 81
Imaging Lab 31	Late Payment Fee 226	Museum Exhibition Planning and Design, Master
Immigration Service Advisement 240	Laundry Facilities 239	of Arts 82
Immunization Requirements 239	Learning Disabilities 240	Music - See School of Music
Inclement Weather 241	Learning Disabilities 240 Learning Skills Specialist 240	Music Education 126
Income Reduction 233	Leave of Absence 14, 64	Course Descriptions 192
Incomplete, Grade of 17	Lesson Cancellation 18	Preparatory Program for MA in Teaching
Independent Student 233	Lessons. Attendance at 117	114, 126
Independent Study 15	Lessons, Private 16	Master of Arts in Teaching 127
Index 258	Letter of Recommendation 219	Music Education Minor 99, 115, 126
Faculty Index 253	Graduate Admission 223	Music Library 9
Industrial Design 52	Liberal Arts 22, 23	Musical Theater Program 130, 131, 137
Course Descriptions 175	Common Core 22, 23	Course Descriptions 207
Faculty 52	Course Descriptions 162	See also - School of Theater Arts
Master's Program Faculty 77	Faculty 27	
Industrial Design, Master of 77	Libraries - See University Libraries	N
Course Descriptions 177	Lifetime Learning Credit 237	Name, Change of 11
Industrial Designers' Society of America 7	Loan Programs, Student 231	Narrative Video Minor 8, 86, 89
Information Architecture Minor 8, 86, 87, 89	Low Residency Program 75	National Association for Museum Exhibition 82
Information Session 218		National Association of Schools of Music 7
Initiation of Disciplinary Proceedings 247	M	National Association of the Schools of Art and
In Progress (IP) Grade 64	M.C.P. Hahnemann University 62	Design 7
Institutional Scholarships and Grants 227, 229	Major - See Specific College, Department,	New Media Center 87
Insufficient Credit Accumulation 234	Program, or School	New Students, Financial Aid 228
Insurance, Medical 239	Major, Change of 13	NJ Class Loan 231
International Baccalaureate 222	Major Areas of Study 30, 98	Nonaccredited Institutions, Credit from 222
International Student Advisor 222, 240	Major Program Requirements 31	Nondiscrimination Policy 2
International Student Services 240	See also - Specific College, Department,	Non-Federal Work Study (NFWS) 230
International Students	Program, or School	Non-Matriculated Students 12
Advanced Standing 222	Map, Campus 263	Notice of Deficiency 17
Financial Aid 223, 235	MARS (MIDI and Recording Studios) 113	Nurse, University 238
Medical Coverage 239	Master Promissory Note (MPN) 230	

0	Probation and Dismissal Policies 19, 65, 247	Responsibilities 106
Off-Campus Study	Professional Engagement Form 106	Senior Dance Concert 106
Expenses 236	Programs of Study - See Specific College,	Student Evaluations 106
Financial Aid 235	Department, Program, or School	School of Music 98, 113, 185
Office of the Registrar 11	Public Safety Office 241	Academic Progress 117
Overload, Credit 12	R	Applied Workshops 118
D.	Readmission 14	Attendance 117 Attendance at Lessons 117
P	Recommendation - See Letter of Recommendation	Certificate in Music 114, 125
Painting/Drawing Gallery 31, 42	Recording Studios 113	Change of Major Teacher 117
Painting, Master of Fine Arts in, Summer Program	Records	Composition in Jazz Studies, Bachelor of
Course Descriptions 205	Health 239	Music 114, 121
Painting/Drawing 42	High School 218	Composition in Jazz Studies, Diploma
Course Descriptions 203	Student 10, 245	Program 114, 124
Paradigm Lecture Series 56, 57	Refund Policy 227	Course Descriptions 186
Parent Plus Loan for Undergraduate Students	Registering for Other Categories of Study 15	Diploma Program 114, 124
(PLUS) 228, 230, 232	Registrar 10	Ensembles 113, 191
Part-Time Students, Expenses 236	Registration 12	Exit Requirements 118
Part-Time Students, Financial Aid 235	Registration, Late 12, 226	Facilities 113
Pass/Fail Option 17	Research Papers, Text Citation 23	Faculty 115
Payment Methods 225	Residence Halls 239	Faculty Advisors 117
Payment Plans 225	Furness Hall 239	"First Wednesday" 118
Pell Grant 227, 230, 232	1500 Pine Street 239	Graduate Programs 115, 129
Perkins Loan 227, 228, 231, 232, 235, 236	1228 Spruce Street 239 311 Juniper Street 239	Graduation Requirements 118 Instrumental Performance in Jazz Studies,
Personal Statement,	Resident Assistants 239	Bachelor of Music 114, 119
Undergraduate Admission 219 Graduate Admission 224	Residency Requirements 219	Jazz Studies, Master of Music 128
Petition for Award of Degree 19	Residential Life 239	Jury Examinations 117
PHEAA Grant 229, 230, 234	Resident/Off-Campus, Expenses 236	Jury Recital Requirements 117
PHEAA State Grant Deadlines - All Students 230	Responsibilities and Conduct, Student Rights 245	Major Areas of Concentration 114
Philadelphia College of Art 2,7	Responsibility, Student 11	Master of Arts in Teaching - Corequisite
Diploma Graduates 30	Retention of Federal Title IV Program Funds 227	Program 114
Philadelphia College of Performing Arts 2, 7	Retention of University Scholarships, 227	Master of Arts in Teaching in Music
Philadelphia Dance Academy 7	Return Degree Program 30	Education (MAT) 115, 127
Philadelphia Museum of Art, Print Study Seminar	Review, Academic 18	Master of Music in Jazz Studies 128
44	Richard C. von Hess Illustration Gallery 31	MATPREP 114, 126 Mission Statement 113
Philadelphia Stage Combat Workshop 131	Rights and Responsibilities, Financial Aid 237 Rosenwald-Wolf Gallery 31	Music Education 126
Philadelphia University, Cooperative Program 36 Photography 35, 54, 56, 194	Rosenward-worr Garlery 31	Overview 113
Paradigm Lecture Series 56	S	Performance Opportunities/ Ensembles 113
Visiting Photographers 56	SAT 218	Professional Standards and Behavior 118
Photography Minor 35	Scanning and Printing Equipment 31	Programs of Study 114
Place Holders 12	Schedule Revision 13	Regulations/Requirements 117
Plagiarism 23, 242	Scholarships 223, 227, 229, 230	Undergraduate Programs 114
PLUS Loan 227, 228, 231, 232	International Students 223	Vocal Performance in Jazz Studies,
Policies and Procedures 10	School Closings 241	Bachelor of Music 114, 120
Portfolio	School of Dance 104	School of Theater Arts 98, 130
Admission Requirements 219	Absences 105	Absences 130 Academic Progress 132
Credit by 220	Academic Progress 106	Acting Program 130
Graduate 222 Post-Baccalaureate Programs	Ballet 104, 108 Certificate in Dance 104	Advisors 132
Admission Requirements 223	Course Descriptions 150	Applied Theater Arts 130, 131, 133, 135
Crafts Certificate 66, 224	Curriculum 107	Call Boards 132
Teacher Program 66	Dance Education 111	Course Descriptions 207
Practicum 33	Ensemble Electives 106	Crew Assignments 132
PRAXIS Series, National Teachers Exam 58, 66,	Ensemble Requirements 106	Curriculum 131
71	Evaluation 106	Evaluations 133
Pre-Certification Concentration in Art Education	Extracurricular Activities 106	Extracurricular Activities 132
35, 60, 224	Facilities 104	Facilities 130
PREP (Pre-Freshman Enrichment Program) 219	Faculty 105	Faculty 134
Printmaking/Book Arts 44,73	Jazz/Theater Dance 104, 109	Leave of Absence 132
Course Descriptions 199	Leave of Absence 105	Musical Theater Program 130, 133, 137 Physical Demands of the Program 132
Faculty 44	Modern Dance 104, 105, 110	Production Season 131
Gallery 31 Print Study Seminar 44	Performance Requirements 106 Physical Demands of the Program 105	Professional Standards and Behavior 132
Priority Admission 220	Professional Standards and Behavior 106	Programs of Study 130
Professional Institute for Educators 252	Programs of Study 104	Stage Combat Program 131
Direct Leave 16	Dec 101 - 105	Warnings 122

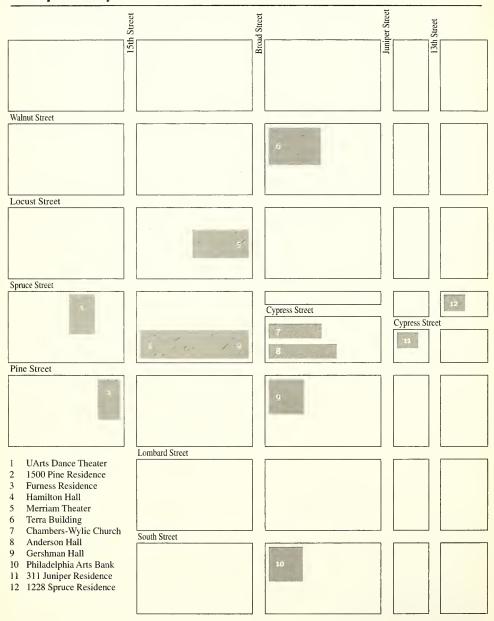
0.00.00.00	Survey Program Commiss Pointing on	U3 12
Screenwriting Minor 8, 86, 89, 96	Summer Program, Ceramics, Painting, or	U4 12
Sculpture 46	Sculpture, Master of Fine Arts in 75	U5 12
Course Descriptions 206	Course Descriptions 156	Undergraduate Curriculum - See Specific
Faculty 46	Summer Study Programs 16, 36, 75	
Sculpture, Master of Fine Arts in	Suspension 247, 249	Department or School Undergraduate Degree Requirements 22
Course Descriptions 266	Т	Undergraduate Programs 33
Summer Program 75		
Secondary School Records 218	Tax Benefits/Credits 236	Undergraduates Enrolled for Graduate Credit 16
Security 241	Teaching	Undergraduate Tuition and Expenses 225
Seminars, Graduate 83, 162	Certification Program 60, 66, 224	University Computers, Telephones, Equipment, and
Senior or Graduate Recital/Showcase 117	Master of Arts in Teaching, Visual Arts	Resources 251
SEOG Grants - See FSEOG	(MAT) 71	University Facilities, Student Rights 244
Sexual Harassment and Other Prohibited	Master of Arts in Teaching, Music	University Libraries 9
Harassment 243	Education (MAT) 115, 127	Albert M. Greenfield Library 9
Shop, The 37	Course Descriptions 190	Music Library 9
Showcase, Senior or Graduate 117	Master of Arts with a Concentration in	Visual Resources/Slide Collection 9
Sibling Discount 226	Educational Media 70	
Single Medium Concentration 41	MATPREP 114, 126	V
Slide Collection 9	Pre-Certification in Art Education 35, 61, 224	Vermont Studio Center
Smoking Policy 243	See also - Education	Foreign and Summer Study Programs 36, 75
Society of American Fight Directors 131	Technology Competencies 70	Graduate Study Exchange 75
Solicitation 243	Telephones 251	Veterans 242
Solmssen Court Gallery 31	Terra Building 31, 104, 130	Video - See Film/Animation; Film/Digital Video
Sound Studios 32	Theater Dance 104, 105, 109	Violation of University Standards 246
Special Charges and Fees 226	See also School of Dance	Visa, F1 222
Special Circumstances, Financial Aid (Income	Theater Design and Technology 131, 134, 138	Visual Arts
Reduction, Divorce or Separation, Death) 233	Thesis Continuation Fee 64	Master of Arts in Teaching 71
Special Events 239	Thesis Grading 64	Visual Resource Center - See Nature Lab
Spousal Discount 226		Visual Resource Center See Parise Ente
Stafford Loans 224, 227, 228, 230, 231, 232, 233,	Thesis/Project 64 Three-Year Transfers 219	w
235, 236 Starr Combat Program 121	Title IV Code 227, 236	Warning, Academic 221
Stage Combat Program 131	TOEFL 218, 222	Warnings 191
Standardized Test Scores 218	Training, Corporate 252	Weapons 243
Standards Committee 240, 248	Transcript Fee 10, 227	Weather, Inclement 241
State Grant Information 229	Transcripts 18	Web Design Minor 8, 86, 90
Strategic Advertising Minor 8, 86, 90, 92	College 223	Web Drama Minor 8, 86, 90, 92
Student Activities 239	High School 218	Web Site, UArts 9
Student Aid Report 232	International Students 222	"Wednesday, First" 118
Student Assistance General Provisions 242	Secondary School 218	Window on Broad 31
Student Classification	Translation of 222	Wire Transfer 225
Graduate 64	UArts 227	Withdrawal from a Course 13
Undergraduate 12	Transfer	Withdrawal from the University 14
Student Clubs/Organizations 239	Advanced Standing 219	Workshops
Student Code 244	Applicants 219	Philadelphia Stage Combat 131
Student Council 239	Application Requirements 219	School of Music 118
Student E-mail 252	Credit Evaluation 219	Work Study 232
Student Employment 232	Credit Policy and Requirements 23, 65, 219,	Workplace Violence 243
Student Exchange 36	223	World Music 116
Student Loan Programs 230	Freshman 219	Writing for Film and Television 96
Student Organizations 239, 244	Students, Financial Aid 235	Course Descriptions 214
Student Records, Access to 9, 245	Three-Year Transfers 219	Writing Proficiency Exam 60, 66
Student Responsibility 11	Trustees, Board of 254	Writing Standards 23
Student Rights 244	Tuition and Expenses 225, 236	
Student Rights and Residence Halls 245	Deposit 220	
Student Services 238	Discounts 226	
Student Show 31	Payments and Financial Responsibility 225	
Student Teacher Program, Post-Baccalaureate 61	Refund Policy and Procedures 227	
Studio Electives 33	Remission 226	
Studio Photography Minor 35	Tuition Tax Benefits 236	
Studios and Facilities 31, 37, 44, 73, 77, 82, 113,	Tuition Management Systems (TMS) 225	
130	Tuition Payment Plans 225	
Study Abroad and Off-Campus Study, Financial	Tutoring 239	
Aid 235	Typography Minor 35	
Substance Abuse Policy 243	Typography/Imaging Lab 31	
Summer Graduate Floatives Policy 65	v) kograbii/imaging mao 31	

Summer MFA Students, Financial Aid 235

Summer Pre-Freshman Enrichment Program (PREP) 221 U

U1 12 U2 12

## **Campus Map**





320 South Broad Street Philadelphia, PA 19102 Office of Admissions The University of the Arts 

Philadelphia, PA Permit No. 1103 US Postage PAID

Non-Profit Organization